STAMP COLLECTING

Charles F. Ingram, B.P.A.

Foyles Handbooks

In this book, by the secretary of a famous Stamp Club, will be found a wealth of information and valuable hints for young and old on the always fascinating hobby of stamp collecting.

1/-

General Editor : W. A.

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BY

CHARLES F. INGRAM, B.P.A.

Late Librarian - London Stamp Club

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TO

PEGGY

JUST A STAMP LOVER

AND THOUGHTS OF DISTANT ONES

PREFACE

In the following pages it has been my aim to provide a basic guide for all who may be interested in the hobby of stamp collecting. I know of no other hobby that holds such absorbing interest for young and old, rich or poor. To begin with, stamps may be collected with the minimum of outlay, for to-day the beginner is better catered for than ever before, whether he spends pence or pounds. As a relaxation both to mind and body there is no hobby to compare with it. Moreover, the face interest of many stamps covers every conceivable subject, so that practically all tastes are met. All the arts figure in some way or another in stamp designs. Again, the more you learn of this all-absorbing hobby, the more eager will you be to carry on and develop it.

"Once a stamp collector, always a stamp collector," is a trite saying, but very true. It has been my privilege to meet and talk with many great collectors who have been life-long devotees to the hobby, and I know they all found in stamp collecting a fascination second to none, and regarded it, as did the late King George V, as one of the great joys of life. To the keen collector, stamps have many points of appeal, and tend to stimulate research in nearly every branch of learning. He may well be compared to the student of Nature, whose mind is roused to enquiry by the infinite variety which surrounds him.

To-day stamp collecting has a world-wide influence; indeed, its internationality is one of its most pronounced features. In catering for all purses, the hobby appeals to the speculative instincts, for it is a philatelic truth that the common stamp of to-day can be the rarity of tomorrow.

In a work of this size one can only touch lightly on all phases of the hobby, but I have tried to point the way to first essentials for the new collector, and provide a handy guide for all who have the collecting of stamps at heart. It should be remembered that the most advanced collector had to have a beginning. To help through those early stages, and to tell something of the romance and story of stamps, is the main object of this handbook.

Finally, I am specially indebted to Messrs. Whitfield King, of Ipswich, for the help I derived from their Catalogues, and

for the information of their wonderful Stamp Room. My thanks also to Arthur O'Conor, J. F. Hirst (Editor of *Stamp Trader*), Major M. W. Coode, for their helpful interest, and to Mrs. E. M. Palmer for her kindly help with illustrations.

C.F.I.

THAMES DITTON,
SURREY.

CHAPTER I

ROMANCE OF STAMP COLLECTING

STAMP collecting has been well called the King of Hobbies and the Hobby of Kings. Its charm and fascination has been enjoyed by all classes in every part of the world, from modest schoolboy to the highest in the land. The late King George V once said that stamps provided one of the greatest pleasures of his life.

The hobby of stamps was first regarded as a mild sort of craze, indulged in only by the young. Soon after stamps were first introduced in 1840, small boys and others became interested in accumulating these 'scraps of paper,' with no other idea than just hoarding them up as one would scraps, or using them for decoration. Many, perhaps out of a keen interest in the postal reforms of Rowland Hill, found pleasure in sticking them on plates, book covers, and such like. An advertisement appeared in *The Times* of a young lady who had collected 1,600 cancelled postage stamps, and wanted more, with a view to covering the wall of her dressing-room with them. *Punch* in 1842 printed a scathing skit on the project, and the *Family Herald* is said to have referred to stamps as a "collectable hobby."

It was not until the early 'fifties that stamps were taken up seriously as a hobby. Many schoolmasters suggested the association of stamps with school atlases, to add interest to geography lessons. Dr. Gray, of the British Museum, formed one of the earliest representative collections, and later produced a useful catalogue. Another early pioneer was Stanley Gibbons, founder of the great stamp business known to-day throughout the world. He started to collect when at school in 1853, and the following year W. S. Lincoln took up the hobby. These two enthusiasts may be said to have founded the stamp trade in this country. The Gibbons business began in Plymouth in 1856 and that of Lincoln in London in 1860. From that time the stamp business flourished in many parts, and has developed into the world-wide market we know to-day.

On the continent J. B. Moens, of Brussels, had started dealing as early as 1852, and during the next ten years many enthusiasts took up the more scientific side of stamp collecting, regarding the hobby as one of great educational value. To meet a growing demand various lists of stamps appeared. The earliest was in Strasbourg in 1861, privately circulated, entitled *Timbres Poste.*

Later that year a successful French dealer, Alfred Potiquet, published the *Catalogue des Timbres Poste*, listing about 1,000 different items. It must be remembered that at that time there were few distinct varieties to tabulate, a vastly different task from the bulky volumes we know to-day, with thousands of illustrations and listing something like 100,000 standard varieties, and many thousands more if we include, as in the Gibbons catalogues, all varieties of perforation, watermarks, shades, and surcharges.

In 1862 a young Brighton collector named Booty issued the first English catalogue, a modest book of only thirty-two pages, entitled *Aids to Stamp Collecting.* But perhaps the most ambitious attempt at this time, and the best known of the early catalogues, was one produced by Mount Brown with the title *Catalogue of British, Colonial and Foreign Stamps.* It was widely used by collectors as a reliable reference work. Another, on more scientific lines, was Dr. Gray's *Hand Catalogue of Postage Stamps.*

It will be seen that the hobby of stamps at this time was growing in importance and popularity, and the increasing demand for information led to an ever-widening field of periodical and general literature on the subject.

The first exclusive stamp paper was a little work of eight pages, entitled *The Monthly Advertiser.* It was published in Liverpool in 1862, and cost a penny. The following year the *Stamp Collectors' Magazine* appeared in Bath and gave collectors their first really important periodical. Though at first poorly supported, it ran through many volumes. Abroad, J. B. Moens, of Brussels, brought out *Le Timbres-Poste*, and in America, where the hobby had already taken a firm hold, an enthusiast of Philadelphia introduced the *Stamp Collectors' Manuel*, a work of some success.

To-day, in Britain alone, we have upwards of twenty popular periodicals devoted exclusively to stamps, and a very extensive literature suited to both beginner and specialist.

The social trend has always been a prominent feature of the stamp hobby. From the earliest days collectors have had their meeting places for open-air 'Swopping' and bargaining, and talking shop! From 1865 London's Birchin Lane, Lombard Street, and Cornhill, were well-known centres for such purposes. Paris and Berlin also had popular open air markets. A Congress of collectors is now held each year, at which delegates of various societies meet to discuss stamps.

Stamp societies were the logical outcome of these meetings. In 1869 the first organized society, the Philatelic Society of London, was formed. Many famous collectors were numbered among its members. In 1896 King George V, then the Prince of Wales, became President, and in 1906 the Society was granted the "Royal" prefix. For many years it has produced its own official organ, the *London Philatelist*, from the headquarters at Devonshire Place, London, W.1, where there is also housed a fine philatelic library.

In 1899 another now famous society was launched, the Junior Philatelic Society, presided over by the late Fred. J. Melville, one of the ablest and keenest of workers in the interest of the hobby. The J.P.S. as it is known to-day, is one of the largest of its kind, and is still growing. As its title proclaims, its main aim is to help and encourage the junior collector, the embryo philatelist. The Society's headquarters at 44, Fleet Street, London, E.C.4, includes an extensive library, and has its own official organ, *The Stamp Lover.* Membership is open to all and members meet each month at Caxton Hall, Westminster, S.W.1. There are now upwards of 250 stamp societies spread over the country, and many more overseas.

The advent of Philatelic societies led to many public displays. The first exhibition of stamps in this country was held in 1890 at the Portman Rooms in London, by the Philatelic Society to mark the Jubilee of Penny Post. It was the forerunner of other public and private shows. One held at the Royal Horticultural Hall in 1912, under the auspices of the Junior Philatelic Society, and a later display organized by the London Stamp Club, at which the Lord Mayor of London attended, were memorable occasions.

But perhaps the greatest achievement of all was the great

International Exhibition of 1950 at the London Grosvenor House, a rare display of philatelic treasures and postal history, sponsored by the Royal Society, with the British Philatelic Association. The late King George VI patronized and visited the Exhibition, and part of the Royal collection was on view.

There has always been a growing demand for stamps, and with the hobby's expansion came new methods of buying and selling. One of the most popular for collector and dealer alike was, and still is, the stamp auction. Many varieties and collections now come under the hammer almost daily, and thousands of pounds change hands. The first public stamp auction in this country was held by Sotheby in London in 1872. Early sales were vastly different from those held to-day. A pound or so for a single stamp was considered a good figure, and a hundred or so pounds for a collection a record purchase. To-day, similar lots would realize many times those values.

Until about 1860 stamp collections were kept in exercise books and such like. Condition was not a prime factor, and little care was taken in arranging stamps. Albums such as we know them to-day did not exist. It was not until 1862 that a French dealer named Lallier introduced the first stamp album arranged on systematic lines. They were popular, but the small printed squares led many collectors to cut the perforations of their stamps to fit evenly into the spaces. They were sometimes even glued to the pages! So long as they were securely fixed was all that mattered. I shudder to think of the many fine old stamps that have been disfigured and spoilt in this way. Old Lallier albums occasionally come on the market to-day, holding rare stamps cut to shape and stuck down, rendering them all but worthless. An improved British album, by Oppen, appeared in 1863, but for a long time the old stuck-down system prevailed, until the early Gibbons and Lincoln albums became popular.

In 1865, stamp collecting made big strides, and developed on more scientific lines. The word "Philately" came into use, introduced by a French collector named Herpin. The term was coined from the Greek words, *Philo* and *Apelia*, meaning "lover of" and "free of tax."

A further step in the study of stamps was made in 1866 when Dr. Legrand invented a system of measuring the perforations

around stamps. The use of this is explained in a later chapter. The perforation gauge has now become an important part of the collectors' equipment.

From 1870 onwards the story of stamps and their collection has been one of gradual progress and expansion. Under the auspices of the "Philatelic Congress of Great Britain," formed in 1909, collectors and society delegates from all parts now meet each year to discuss stamps and the welfare of the hobby.

In 1921 Congress instituted the Roll of Distinguished Philatelists, a coveted honour now known as R.D.P. The signature of the late King George V heads the Roll, and has since been followed by many famous names, distinguished in the philatelic field at home and abroad.

To-day the general interests of collectors are well represented by the British Philatelic Association, of 3, Berners Street, London, W.1. Every section of the hobby is fully studied, and for a small fee the advice of an Expert Committee may be obtained on all doubtful stamps.

CHAPTER II

STAMPS WORTH FORTUNES

We all like to collect something, whether it be stamps, coins, books, or any other object of interest. Whatever form of collecting we indulge in, the great fascination is usually the element of rarity it contains. In stamp collecting this fascination exists to a marked degree.

Though comparatively few collectors can hope to become the proud possessors of what we may call the classics of the hobby, it is of interest to know something about them. Many of the stamp rarities of to-day, though but 'scraps of paper,' are gems of great price representing many thousands of pounds, and one of the finest 'gilt edge' securities obtainable. To the beginner in stamps, "Circular Guianas," "Hawaiian Missionaries," "Sydney Views," "Cape Woodblocks," "Double Genevas," "Bomba Heads," and "Moldavian Bulls" may have little or no meaning. To the philatelist they are beyond compare, and as 'things of beauty and a joy for ever.'

To British Guiana belongs the proud distinction of issuing the rarest stamp in the world, the famous 1 cent provisional issue of 1856. It appeared just sixteen years after the very first adhesive stamp, that of Great Britain. Of all stamps it is the least imposing in design and general appearance, cut octagonally and slightly rubbed. A crudity if ever there was one, yet it is unique. The design is a very roughly drawn ship, taken from the shipping column heading of the local *Official Gazette*, and was set up and printed at the office of that paper. Dark magenta in colour, it bears the initials of an official in the British Guiana Post Office.

The only known copy of this great rarity has been owned in turn by several famous collectors, and was recently acquired for a prominent Australian collector. Of its actual value it is difficult to form any definite opinion, but is certainly in the region of £10,000.

The stamp was first discovered about 1873 by a boy in his teens, and was sold for six shillings. A few years later it

found its way into the greatest collection in the world, that owned by Baron Von Ferrary, of Paris, at a cost of £100. There it rested until the death of its owner in 1917, when the collection was claimed by the French Government, and dispersed in a series of auctions at which over £400,000 was realized. The actual stamp was sold for just over £7,000, then the highest price ever paid for a single postage stamp. It was bought by a London dealer, acting on behalf of a wealthy American collector, in whose possession it remained until 1933.

Another rarity of British Guiana is the circular 2 cents issue of 1851. This was intended for local postage only, and was also a local type-set design made up of the name of the colony and the value, set within a roughly formed circle. They are known to collectors as the "Cottonreels." Their life was a short one, and no doubt most of those that had franked correspondence were destroyed. Hence their rarity, and to-day only ten copies are known to exist. Over £5,000 was paid for a vertical pair in 1921.

Though not the rarest, one of the most notable of all the classic gems belongs to Mauritius, the first British Colony to issue stamps. In 1847 the first stamps bore the erroneous inscription "Post Office" on the side border instead of "Post Paid." They were roughly engraved on copper by a watchmaker on the island, and comprised two values, 1d. orange-red and 2d. blue. The work must have been very tedious, as they were printed one at a time. Five hundred of each value were struck, but out of this number only twenty-six copies remain.

Most of the issue was used up in sending out invitations for a local ball. Some fifty years later one of these stamped envelopes sold for £850 and finally passed into the Royal Collection, along with the finest known copy of the 2d. unused. These two rarities are also to be found in the Tapling Collection at the British Museum. The two stamps are valued to-day at around £8,000.

Yet another local type-set rarity is the first stamp of Hawaii, issued in 1851. These are known as the "Missionaries" as most of the correspondents on the islands at that time were American missionaries. Few copies were used, however, owing to a fire at the Honolulu Post Office, when most of the

stamps on hand were destroyed. Many thousands of pounds have been paid for the few known copies, most of them being bought up by American collectors. Several fine specimens were contained in the great "Ferrary" collection, one of which realized close on £4,000. Two copies are in the British Museum.

Always prime favourites with collectors are the triangular issues of Cape of Good Hope. With the exception of the so called "Woodblocks," and the error of colour, they are of no outstanding rarity. But they cannot be omitted from the classics of the hobby. The supreme rarity is the error of colour, 4d. printed in red instead of blue. At a recent London auction one of the errors sold for £1,200. Normally the Cape stamps were printed in London, but due to a sudden shortage, a local firm was given the work of preparing a temporary issue. Their rough appearance gave them the name of "Woodblocks."

There is a true story about these early Capes which points to the fascination of stamp values. Two sailors, home from South Africa, offered a kit-bag full to E. Stanley Gibbons, the creator of the famous stamp firm, who bought them and later sold many of the "Woodblocks" at three shillings a dozen!

The "Sydney View" issue of New South Wales runs Capes very close for popularity. The design is a rough copy of the Seal of the Colony, depicting the landing of convicts on Botany Bay. "Sydney Views" have always been the subject of much close study, there being many shades of colour and varieties in the design. Early impressions are worth around £150 each.

The "Laureated Heads" are another group eagerly sought after in unused state. A classic gem is the 8d orange of 1853, valued at not less than £200.

The early imperfs. of Canada introduced a famous rarity known as the "Twelve Pence Black." This is a treasured stamp to-day, worth in mint state not far short of £1,000. Even used, the list price goes up to £800. It is estimated that out of 51,000 printed, only 1,500 were issued to the public. Canada did not take too kindly to the first adhesive stamps of 1851, especially this value. A year or two later all existing stocks of this stamp were withdrawn and destroyed.

It is fitting that the stamps of Great Britain, being the pioneers of Penny Postage, should include many rare items.

Yet, with the exception of some Officials, there is nothing in the £1,000 class. But there are many desirable stamps of great value. £500 for a 1d. British stamp seems to be a tall order, yet that is to-day's price for the first 1d. red stamp printed from plate 77. Strangely enough, the following issue also produced a plate 77 stamp worth almost as much. Very few copies are known, one of them being in the Royal Collection, and another in the Tapling bequest at the British Museum. In 1865 the 10d. value was printed on paper watermarked in error with "Emblems" instead of "Sprays," which placed it in the rarity class worth over £400. But for the rarest of all British issues we have to turn to the Official series of 1902-4. Only about twelve copies are known of the 6d. purple, overprinted "I.R.Official," of which three mint copies rest in the Royal albums. The stamp was withdrawn on the day of issue, and only five copies served for postage. Some idea of its value may be gathered from the 10s. stamp of this series, catalogued at £2,000 and regarded as less rare than the 6d.

Prior to the general adoption of postage stamps, several countries ran a kind of local post. The stamps so used are known as the "Postmasters," and are of extreme rarity. In 1848 the postmaster of Hamilton, Bermuda, issued a stamp for local use. In appearance it resembled a postmark, and was undoubtedly struck from a hand stamp, first in black and later in red. Nearly fifty years passed before the stamp became known to collectors. Only four black copies are known to-day, one of which sold for £450 a few years ago. This was a bargain price for so great a rarity.

Even rarer are the famous "Postmasters" of United States, three of which are unique: the "Alexandria," the "Blue Boy" (listed at £4,000), and the "Lockport" (£2,500). Other gems of their kind are the "Baltimore" (£2,500), the "Milbury" (£2,000), and the less rare St. Louis "Bears."

In Europe the rarest stamp comes from Sweden. It is the 3sk. error of colour, yellow instead of blue. Only one copy is known. It was first sold by a Stockholm schoolboy for a few shillings and some years later changed hands at auction for £5,000, a price that ranks second to the unique British Guiana rarity.

Another classic of Europe is the 3 lire Tuscany, issued in

1860. This was a high value stamp for those days, and was in little demand at the time. To-day it would readily sell for around £500.

In recent years air stamps have become a new and important section of Philately, with many rare specimens commemorating the pioneer flights of aviation. The "Hawker" air stamp of Newfoundland, to which I refer in a later chapter, is the outstanding issue of its class. A stamp of great historical interest, it is the envy of all collectors, and now worth over £500. Very few copies exist; one is in the Royal collection and another in the British Museum.

CHAPTER III

PIONEER STAMPS

With the knowledge of rare stamps the collector should know something of the pioneer stamps of all countries, and the order in which they appeared. On May 6th, 1840, Great Britain issued the first postal adhesive stamp, and led the way to universal postal reform. The first stamp, known to collectors as the "Penny Black", was a fine example of line-engraving and general workmanship. The design of the young Queen's head in profile was taken from a medal executed by W. Wyon to commemorate the Royal visit to the City of London in 1837. For quiet dignity and charm the stamp has never been surpassed, and remains to this day the finest example of all a postage stamp should be. A "Twopenny Blue" of the same design also came into use. Perforations had not then been introduced.

Numerous interesting varieties exist of major and minor importance, such as double letters, re-entries, guide lines, inverted watermarks, all of which are highly valued to-day, and form the subject of deep specialistic study and display. Even now, frequent new discoveries bring to light some fresh detail in their history. "Penny Blacks" can still be bought, in varying condition, for a few shillings.

The following year saw a slight change, the Penny was issued in red, and the Twopenny Blue had the addition of a white line above and below the head. The change of colour of the Penny stamp was found necessary in order to give more prominence to the postmark, and to circumvent any attempts to clean the stamps and re-use them. This issue, like the first, offers a wide field for study, and although of less value, they possess most of the varieties of the earlier stamps, with many new types of postmark. Later issues of British stamps, although numerous and interesting, have not that peculiar charm and appeal possessed by the first imperforate issue.

In 1843, Switzerland and Brazil were the next countries to follow the British initiative. The Swiss stamps were

designed for use in the Cantons of Zurich and Geneva, and thus only of local franking power. Brazil was the second country to adopt stamps for general use, with the now famous numeral type of design known as "Bulls-Eyes." They were in use for over twenty years, varying only in size and value.

During 1844 there was no new stamp-issuing country, but in 1845 the Swiss Canton of Basle came into line with the now familiar "Dove" design. Each of the Cantonal issues were replaced in 1850 by the stamps of the Federal Administration. Although the so called "Carriers" stamps of America appeared as far back as 1842, and "Postmaster" issues in 1845, it was not until 1847 that the next purely government issue came into use, with the general series for the United States.

Mauritius was the first British Colony to issue stamps, with the famous "Post Office" issue of 1847, followed in 1848 by the equally famed "Postmasters" stamps of Bermuda. Bavaria, Belgium, and France came next in 1849. Thus it will be seen that for the first ten years, only ten countries followed Britain's lead. But from 1850 to 1860 stamp issues increased rapidly, as the following chronology of principal issues will show.

1850—Austria, British Guiana, Hanover, New South Wales, Prussia, Saxony, Spain, Switzerland, Victoria.
1851—Baden, Canada, Denmark, Hawaii, New Brunswick, Nova Scotia, Sardinia, Trinidad, Tuscany, Wurttemberg.
1852—Barbadoes, Holland, India, Luxemburg, Modena, Oldenburg, Reunion, Roman States, Thurn and Taxis.
1853—Cape of Good Hope, Chile, Portugal, Tasmania.
1854—Philippine Islands, Western Australia.
1855—Bremen, Cuba, New Zealand, Norway, South Australia, Sweden.
1856—Finland, Mexico, St. Helena, Uruguay.
1857—Ceylon, Natal, Newfoundland, Peru, Russia.
1858—Argentine, Colombia, Naples, Roumania.
1859—Bahamas, French Colonies (General Issues), Hamburg, Lubeck, Sicily, Venezuela.
1860—British Columbia, Jamaica, Liberia, Malta, Poland, Queensland, St. Lucia, Sierra Leone.

During the following years the march of the postage stamp continued until it embraced the entire civilized world. In

1878 the Universal Postal Union was formed to represent the world's postal administration. It is interesting to note that the first stamp catalogue of 1861 listed only about 1,000 different varieties. To-day's catalogues price and classify over 100,000 standard varieties, and include such remote places as Pitcairn and Norfolk Islands. Even the little Island of Tristan Da Cunha now has its Postal Issue.

It was not long after 1840 that stamps began to acquire a monetary and collecting value. From the earliest days stamp values have shown a steady rise, and in many cases a very considerable increase. Here are a few examples, covering a period of ten years, which will give some idea of rising values.

			1940	1950
Great Britain ..	1840	1d. Black, unusued	£10	£20
" " ..	1840	2d. Blue, used	17/6	£3
" " ..	1902	K.E. £1 Green, used	35/-	£6
" " ..	1929	Postal Congress £1, unused ..	42/6	£12
" " ..	1929	Postal Congress £1, used ..	30/-	£9
St. Kitts Nevis	1923	1/- Grey	10/-	30/-
" "	1923	2/6 Blue ..	30/-	70/-
" "	1923	5/- Red ..	£3	£7
" "	1923	10/- Red ..	£7	£20
Mauritius ..	1935	Silver Jubilee Set	£4	£6
Gibraltar ..	1924	Script 8/- ..	£10	£18
Falklands ..	1933	Centenary Set ..	£25	£75
Cape Triangular	1855	1d. Red ..	57/6	£10
" "	1855	4d. Blue ..	18/6	£3

It may be asked: Why do stamp values fluctuate? The answer is simple—the operation of the law of supply and demand. Stamps, as with everything else that is bought and sold, are subject to this immutable rule. It is easy to see that when supplies are plentiful, prices will be kept low. Conversely, when there is not a sufficiency of supplies to keep pace with demand, prices will start to climb, as more and more of the available material is absorbed. An artificial shortage, with attendant rise in price, is often created when speculators buy up considerable quantities of a new issue with profit as the sole objective. These stamps are held for a temporary period until the time is ripe to unload. When that happens, the result can be well imagined.

An interesting set over which there was much price speculation was the Silver Jubilee issue for King George V in 1935. The complete series of 249 stamps were first obtainable for £5. Eighteen months later they were being sold for £25. A good investment for the keen and early buyer. On the other hand, the Coronation stamps of King George VI have not shown much appreciation in value, and many speculative buyers lost heavily. In spite of the general trend it should not be expected that all stamps are a short cut to profit. There are exceptions.

The most important factor in determining the value of a stamp is the total quantity issued or printed, and when this information is known in advance, it is often possible to predict price trends. However, demand can be, and often is, influenced by a number of considerations which have no bearing on shortage or otherwise. Popularity of the country is a case in point. Some countries appeal far more strongly to collectors than others, with the result that certain issues may be more or less neglected. Preference for certain types is also a telling force. Generally speaking, pictorials are preferred to key types, and commemoratives take precedence over pictorials. The spending limits of the average collector likewise carries much weight. Sets of low and medium cost sell more easily and quickly than those which run to high denomations. The season, too, plays its part. How many collectors put away their stamps when the summer sets in, and only take them up again when the shorter days arrive. In winter renewed interest means larger sales. Although the stamp hobby is generally regarded as an all-the-year-round pursuit, many bargain opportunities go begging in the summer months.

The study of stamp values of course has its interest, and will no doubt appeal to all collectors sooner or later, but it is best first to approach stamps purely as a hobby, not as a speculation. Collect what you like, not only what you think may or may not rise in value. Many pitfalls lie ahead for the amateur who collects only with this in mind. Agreed that most values tend to rise, but sometimes we meet with a slump, and it may be the least expected stamp that falls. Experience and study of market conditions and a lively interest in current stamp affairs, is the unfailing guide to success.

CHAPTER IV

HOW AND WHAT TO COLLECT

NOWADAYS the new collector has so much from which to choose that he is more or less at a loss just where to begin and what to collect. Although there are fundamental points that can make or mar a collection, I would suggest no hard and fast rule for the beginner. In the first place, go as you please. Collect what you like. In point of fact, most collectors start off by being generalizers, and this is the best way to begin. Later, with more experience and knowledge you can limit your attention to special countries and groups and take up the deeper study of major and minor varieties.

Until this stage is reached it is of course hopeless to expect any measure of completion. The stamp field is now too vast for that, but for the early stages there is much pleasure and fascination in collecting as you please.

Do not be a hurried collector. Take your time and pick your way. This, to my mind, is of far more interest and profit than the hasty collecting of varieties and shades and such like, solely because of their possible scarcity. Studied stamps will always give a more lasting interest. I know many young collectors who become impatient when they do not pick up bargains, or because their collection does not grow by leaps and bounds. In other words, they expect more from it, out of proportion to that they put into it.

Slow progress should be no discouragement as long as little by little you are adding to and improving your collection. The steady collector will soon find he has acquired quite a worthy show; also, owing to the limited material he has to study, his knowledge is far more perfect than that of a collector who is indifferent to anything but the massing of unstudied varieties. Therefore, in building your collection, whether general or otherwise, "make haste slowly." Wisdom of choice, care in handling specimens, and a keen desire to know all about your stamps, are main essentials for complete success.

Condition is the next important factor. Better a blank space than a damaged or heavily cancelled stamp, except in the case of elusive or scarce items. The collector who takes pride in his collection, and avoids damaged, dirty or dull stamps, will find it pays in the end. So let me emphasize—a mint stamp must have all its gum. If used it should be lightly cancelled. A stamp is not in good condition if it is creased, thinned, or has a perforation missing. If it is an early imperforate issue, it should show four clear margins. Look out, too, for stamps that can be described as "well centred." Poor copies in this respect spoil any collection.

Care should be taken when a stamp requires cleaning, such as the removal of surplus paper from used specimens, stripping off old hinges, etc. Always remember to pull the paper from the stamp, never the stamp from the paper. Many a rare old stamp has been thinned or otherwise damaged by careless handling. For cleaning, tepid water should be used, and any adhering paper should not be removed until the stamp is thoroughly immersed. In most cases the paper will come off without handling.

Place the wet stamps face down on clean blotting paper, and allow to dry. Then cover with any plain white paper and place under pressure. Fugitive or aniline inks must never be immersed, but carefully floated, so that the face remains dry. A pinch of salt added to the water will usually prevent any colour running and give a freshness to a stamp. Some issues of Great Britain and Holland are examples of this inking. Any "Chalky" paper, such as that used for many British colonial issues since 1902, should on no account contact wet. All "Chalky" paper has a glossier and smoother surface than normal. It can be tested by being touched with the edge of a silver coin. A dark mark will prove it "Chalky." The test is decisive, if not too commendable.

To begin a collection it is a good plan to start off with one of the advertised variety packets, which contain a useful assortment of the commoner stamps. It should always be remembered that common stamps are the seeds of the growing collection. Several such selections would soon get the album into working shape, and create a basis of interest on which to build.

Dealers' advertisements and price lists will afford other

useful sources of supply. Messrs. Whitfield King & Co., of Ipswich, cater especially for beginners' needs, and list variety packets and long sets of stamps to suit all tastes and pockets.

For many years buying through the recognized Approved Service has been a favourite method of adding to and building up a collection. Most reputable firms will submit approval selections of stamps, general or by countries, from which choice can be made at leisure. This method of buying obviates the accumulation of unnecessary duplicates, and creates new interest in the formation of long sets. Many new issues can be bought in this way, as well as through a regular New Issue Service.

At one time the sending out of approvals was regarded as more of a nuisance than a boon. Some traders made an unwelcome practice of submitting unsolicited selections of stamps to every collector whose address they came across. Of course, the stamps were invariably of the cheaper kind, but the aim was to force a way to further business. The practice, however, was condemned by most better class dealers, and a more rigid service prevailed. The legitimate approval service is now one of the most popular means of stamp buying, especially amongst those who favour "Subject collecting," or "Thematics" as it is now called.

A round of the stamp shops and window displays should not be overlooked. Nowadays, most districts have their quota of dealers and agents. In my young days a cheap packet of common "Continentals," bought at a local shop, fired my early enthusiasm and started me off on my philatelic quests, and happy huntings they were, with never a dull moment, and always something new. That, indeed, is the way of the stamp, and the abiding charm of the hobby.

During and after a period of approvals, the collector will no doubt have formed a "Wants" list; sets may need completion, for very often the blank spaces in an album represent the stamps worth hunting for. This stage will mark the steady progress of the collection and in due course lead to a broadening out on more specialistic lines. Favourite countries or groups will be decided upon, and more attention paid to major and minor varieties and a closer study of watermarks, perforations, shades, paper and such like, all of which make for the complete philatelist. This is the time when the

experience gained in general collecting will prove its worth.

But now let us turn to the all-important subject of equipment and first aids to collecting. For the complete enjoyment of the hobby several accessories will be needed, others may be taken up as experience and taste demands. The essential outfit should include the following:—

1. Album.
2. Catalogue.
3. Hinges.
4. Tweezers.
5. Perforation Gauge.
6. Magnifying Glass.

First choice is, of course, a good album of the desired style—printed fixed leaves or loose-leaf type. There are many kinds, costing from a few shillings to pounds. Many favour the fixed leaf and printed setting as being more of a guide to the beginner. Be this as it may, I recommend the loose leaf album with quadrille-ruled leaves that can be added at will, and better suited to meet the modern taste for arrangement. They have so many advantages over the fixed-leaf type, and not the least of these is the scope they offer for special display, or the expressing of individual ideas of lay-out. But after all, the style of album is a matter of choice and best left to the collector's taste.

Next comes the catalogue, one of the most important features of the hobby. This has been called the collector's "guide, philosopher, and friend," as indeed it is, for he cannot go far without it. Yet, useful as it is, do not be wholly a slave to the catalogue. It should be borne in mind that a catalogue is mainly an index to values at time of publication, and a fluctuating standard at best, but always a handy reference volume.

The nature of the catalogue in its relation to stamps is analogous to the nature of a dictionary to the study of language. No one would attempt to read a dictionary from cover to cover, and in the same way the catalogue should be studied as occasion arises. In this country most stamp transactions are based upon the prices quoted by Stanley Gibbons and Whitfield King. Abroad, others consulted are Yvert, Zumstein, and Michel in Europe, Scott in America, and Sanabria for airmails. The Whitfield King catalogues (Part I, British Empire; Part II, Foreign Countries) are specially suited to the beginner whose interest lay mainly in standard varieties, omitting perforations, shades, and other items of more advanced

study. The general catalogues of Stanley Gibbons include all varieties of major and minor importance, and there is also a Simplified Edition listing the stamps of the world, but excluding varieties of paper, shade, perforations and watermarks.

Then there is the question of stamp hinges or mounts. Use only the best. Cheap inferior hinges spoil your stamps and album pages, and are dearer in the long run. Peelable hinges should always be used. They are cleaner and can be removed without leaving any trace on the stamp back. This is an important point, as so many stamps become thinned when removing old hinges, before re-mounting. With the peelable types this does not happen, and even a mint stamp remains mint. A good peelable hinge can be bought for a few pence a thousand. A convenient ready-folded hinge is also on the market.

To use a mount correctly, bend one-third of the hinge, gum outwards, lightly moisten and attach the part well up to the top of the stamp, close to the perforation but not overlapping; then wet the larger part and fix to album. If properly fixed it should be possible to turn the stamp back without bending the top. A well-mounted stamp can always be easily examined for watermarks and such like, without removing it from the album. I find it useful to use the album portion of a hinge for pencilling the cost of the stamp, and the catalogue value at time of purchase. Used in this way the hinge also becomes a handy record of expenditure, etc.

It has been said, "The best way to handle stamps is not to handle them," which brings to mind the next item in the collector's outfit—stamp tweezers or "tongs." Every keen collector should have a pair of these on hand. So often have stamps been spoilt by careless fingering. Mint stamps, especially in a hot atmosphere, are susceptible to the touch, and corners may be easily damaged by too much handling. Avoid tweezers with sharp or pointed ends, and use only the rounded or spade-like types. Their use soon becomes a habit and after a little practice no serious collector would touch his stamps without them.

A perforation gauge is the next requisite for the thorough collector. Perforations of stamps are very important to the valuation of a stamp, and the gauge is the recognized means of

measuring the number of perforations that fall within a space of twenty millimetres, which is the standard size of the average stamp. To determine the perforation measurement of a stamp, first fit the holes on the bottom of the stamp over the black dots on the gauge. The dots must exactly fit to give the correct measurement of perforation, which will be indicated on the card. If a stamp is stated to be perforated 12 or 12½ it simply means that 12 or 12½ perforations can be counted on the edge of that stamp within the space of 2 mm. Sometimes a stamp may have two or more sides differing in measurement. These mixed or irregular perforations are called "compound." When four sides differ they should be measured thus:—Top, Right, Bottom, Left. Gauges are printed on card, metal or celluloid, but a transparent gauge is best. The right use of a gauge may be found a little difficult at first, but will become quite easy after a little practice.

Of lesser importance, though of distinct usefulness, is a good magnifying glass. The beginner may do without this aid, but in the later stages of collecting he will find it very helpful for the closer study of detail. Also the critical examination of a stamp's condition is much simplified with the help of a magnifier. For a start, I would suggest one of the small folding types which can be conveniently carried in the pocket. They are inexpensive and would meet all the beginner's needs. For the more expensive-minded there is a wide choice, from tripod and block-glass styles and all-plastic models, to an electric battery super-magnifier.

As will be seen later, colours, shades, and watermarks play an important part in the study of stamps, and the collector will gain much help from a dependable colour chart and a watermark detector. The latter is just a small black tray which, with a few drops of benzine, will reveal watermarks clearly. Benzine, however, should not be used on modern photogravure stamps as they are liable to lose their colour. These stamp aids can be bought cheaply and should not be overlooked. One of the latest devices for more advanced study is called a "Philatector," which displays watermarks by electrically-lit colour filters.

Other less essential accessories include the duplicate or stock-book, a useful adjunct to the album. Here, all loose stamps can be temporarily stored pending final mounting.

STAMPS AND ART.

MUSIC ON STAMPS

A supply of transparent envelopes is always useful; also gummed labels of countries, in booklet form, for heading blank albums; benzine dropper for watermarks; "chalky" paper detector and mount damper. But these additions to the outfit may be taken up or not as the collector chooses. With the development of his collection he will find out which best meets his needs.

After the beginner has made a good general start, and accumulated many of the more common varieties which, after all, are the base of every collection, he may wish to deepen his studies and concentrate on certain countries and groups. The question will then arise—what to collect? The answer is not easy, as so many countries have their own special interest and appeal, and of course it depends a good deal on the amount to be expended. But broadly speaking most British Colonials are worth watching, especially new issues that have been in use for a short time. A firm purchase of all issues up to 1s. during the last few years would now show a handsome profit. That is where a good New Issue Service is of value to any keen buyer. Not only do they keep him up-to-date but he is able to secure at a nominal cost stamps that are in short supply.

A good instance of this is the Silver Jubilee issue for Mauritius, first obtainable for a trifle over face value, and within a few weeks selling at a high premium. The entire Jubilee series, numbering 249 stamps, could be bought for £5 when issued. Within two years they were changing hands for £25. Similar price increment happened with some of the later Silver Wedding sets. New issue services, as provided by most reputable dealers, are usually arranged to suit all pockets, and for those whose interests may be limited only to the lower denominations, say up to the 1s. value.

Popular groups in what may be termed a good buying class are the West Indies, Canada, Newfoundland, and U.S.A. The African and Australasian groups offer a wide choice of smaller countries and attractive pictorials. The European section is a wide and lucrative one which may be reduced to cover the Scandinavian group, or the post-war issues. France and Colonies, and the earlier issues of Belgium, Holland and Switzerland offer plenty of scope for close study. Many collectors now devote their attention entirely to the Edwardian

or Georgian Groups. Others to the early or later Victorian periods. The Charity and Commemorative issues of all countries are usually sound, especially if the issue is a short-lived one, and a strictly limited printing. At one time I specialized in Rhodesia and Zanzibar, two countries I found of fascinating interest.

Collecting by Subjects (usually styled "Thematics") is dealt with in a later chapter. No doubt the greatest claim to sustained popularity rests with the Great Britain group, especially the early line-engraved issues. They offer a wide scope for pleasure and profit and are what I might term the opportunity group. New discoveries and scarce items may at times be picked up very cheaply and are well worth looking out for. Varieties of major and minor importance are numerous, such as double letters, re-entries, guide lines, inverted watermarks, etc., all of which considerably increase the normal value.

When dealing with the line-engraved group it is expedient to know something about plate numbers, and also how to distinguish between early Die I, in use from 1840 to 1855, and Die II which followed. Here are the chief differences to look for :—

Die I.
(1) General features lightly shaded.
(2) Eye, Nose, and chin weakly outlined.
(3) Base of Ear curves upwards.
(4) Band round hair has two lines below.
(5) Diadem with round stones.

Die II.
(1) General features deepened.
(2) Deeply shaded and outlined.
(3) Ends straight.
(4) One thick line.
(5) Stones diamond-shaped.

There are also two dies for the Victorian and Georgian key plates in the Colonial group. They differ as follows:—

Victorian. Die I.
(1) Second point of Crown undefined and dark.
(2) Dark shading between hair and bun.
(3) Front neck line stops at sixth shade line.

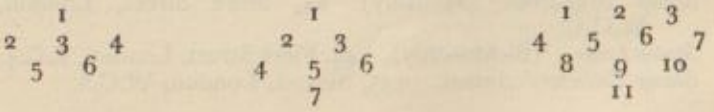
Die II.
(1) Defined and light.
(2) White line.
(3) Line stops at eighth shade line.

Georgian. Die I.
(1) Line below name panel outstanding at side of Crown.
(2) Side panels cut square at inner corners.
(3) Ornaments at lower corners show a spot.

Die II.
(1) Line cut vertically.
(2) Panels curve.
(3) No spot.

Plate numbers often puzzle the beginner who does not know just where to look for them. They are important because certain numbers are scarcer than others and worth more. Close scrutiny of the ornamental network of lines at each side of the stamp will reveal the position of the plate number, each figure separately enclosed in one of the diamond shapes formed by the crossing of the lines. The same number occurs on each side. Of the 1d. value, plates numbered 71 to 225 are known, excepting 75, 126 and 128. Plates 77 and 225 are rarities. The plates of the 2d. are numbered 7 to 15, without 10 and 11. The 1½d. has only number 3, as plate 1 is recognized without number, and plate 2 was never used owing to a fault. In the small halfpenny stamps of 1870 the plate numbers are to be found close to the "½" at the sides. They number 1 to 20, and are minus 5, 7, 16, 17, 18. Plate 9 is the rarest, especially in mint condition.

An important factor in every collection is the arrangement and writing-up of each album page. Avoid mounting stamps in monotonous rows, without distinctive lay-out. Pleasing balance in size, number and colour, keeping mint and used stamps apart, are the main points to bear in mind. Do not overcrowd. Keep a fair space between each set. Blanks must of course be left open for adding any missing values and varieties, but the aim should be to keep these at a minimum. Too many blanks to a page will leave a ragged effect, as will torn or bad specimens, and destroy the display. Before mounting, plan the general lay-out, leaving ample room all round for any intended write-up. Assuming the album is loose-leaf type, the faint quadrille lines will help formation. For example, sets of 6, 7 and 11 stamps could be mounted thus:—



Usually the high value or larger stamp should show alone. Stamps of unusual shape, or triangulars, should be centred.

In writing up, stick to the main features of a stamp or series. Avoid over-elaboration. Philatelic history, as against general notes, should be the objective. Essential information should include : (1) Name of country, (2) Date of issue, (3) Watermark, paper, and perforation. A moderately specialized collection might include concise notes on the printer and method of production, historical details as to reason for issue, featuring such as Commemorative, Charity and Red Cross issues. Quantity printed and issued, when known, is useful data. All written matter should be neat and clear, avoiding undue flourishes, and using block lettering for special headings.

At all stages of collecting, duplicates will no doubt be acquired. A good means of disposing of such, as well as buying, is to join one of the many Exchange Clubs now operating throughout the country. For a small outlay members may buy or sell through the medium of a monthly "Exchange Packet." The system is on a par with Approval Selections, but offers a much wider scope, also one in which you can both buy and sell.

I must not conclude this Chapter without a reference to the philatelic press, which caters so fully for all stages of collecting. Every lover of stamps should subscribe to a good stamp journal. They serve to keep one up-to-date with new issues, market valuations and discoveries, and usually provide 'newsy' advertisements for the buyer. The following are among the many published in this country that will interest and meet the needs of the beginner no less than the more advanced collector:—

Stamp Collecting. (Weekly). 42, Maiden Lane, London, W.C.2.
Philatelic Magazine. (Fortnightly). 445, Strand, London, W.C.2.
Stamp Collectors' Fortnightly. 44, Bedford Row, London, W.C.1.
Stamp Magazine. (Monthly). 24, Store Street, London, W.C.1.
Stamp Lover. (Bi-Monthly). 44, Fleet Street, London, E.C.4.
Stamp Collectors' Annual. 445, Strand, London, W.C.2.

The following are House Organs:—

Aero Field. (Monthly). F. J. Field, Ltd., Sutton Coldfield.
British Philatelist. (Monthly). 65, Victoria Street, London, S.W.1.
Gibbons Stamp Monthly. 37, Southampton Street, London, W.C.2.
Philatelic Bulletin. (Monthly). Whitfield King & Co., Ipswich.
Philatelic Journal of Great Britain. (Quarterly). Corn Exchange Buildings, Leominster.
Philatelist. (Monthly). 50, Pall Mall, London, S.W.1.
Philately. (Bi-Monthly). 3, Berners Street, London, W.1.
West End Philatelist. (Bi-Monthly). 11, Vigo Street, London, W.1.

CHAPTER V

STAMPS THAT PUZZLE COLLECTORS

It is good and sound advice to study your stamps closely. To use a paradox, many similar stamps are different. Some stamps that may appear to the casual observer to be identical in design may, to the trained eye, show an all-important difference. Certain stamps, on the face of them, look alike, yet on close examination will reveal a variation in detail. For instance, the only difference between the 1890-3 and 1894-5 issues of U.S.A. is a small triangle in the upper corners of the latter issue. The triangles were introduced to distinguish the government printing from the work of the private contractors.

The "Sower" type of France, 1903-6, is another that may easily be passed over as alike. But it can be seen that one design shows the figure with definite ground under feet, and the other without ground. Again, the "William Tell" designs for Switzerland, 1908-10, appear similar if you did not know that the first printing shows the cord in front of the crossbow, and passing behind in the latter printing.

The lettering of "Helvetia" also shows a difference between the two printings. There are many types of horn in the issues for Norway, some shaded, others unshaded, which may be unnoticed at a first glance. The 1881 common 1d. lilac stamp of Great Britain has two very similar varieties. When first issued, there were fourteen dots or "pearls," as they are called, in the border round the stamp. In a later issue the lettering was much clearer, and with sixteen "pearls." The casual eye would easily overlook this difference. The former is much scarcer than the latter. Likewise many of the tiny inscriptions on the British Colonial key-plate designs vary between "Postage & Revenue," "Postage-Revenue," and "Postage-Postage." They are varieties worth watching, and often make a substantial difference to the value of the stamps.

In the 1891 issue for Finland, both the paper and the design were the same as the familiar Russian stamp of 1883,

with the exception of several tiny circles which surround the central design. Although easy to distinguish, many collectors err in mounting them as Russian stamps. The 1894-6 stamps for the Transvaal show an interesting variety in the shield design. If you look closely at the Cape wagon you may find some show two shafts instead of the orthodox pole. This is the only difference between the early and later printings of several values, the former being known as the "Shafts" variety. These are but a few of the many interesting similitudes in design which call for the close attention and keen eye of the collector.

The inscriptions on stamps are another interesting feature worth notice. Though most stamps bear the name of the issuing country, or some familiar national emblem by which it can be identified, there are many that may be a little puzzling to the beginner. Reference to the catalogue illustrations will be of some aid in classifying such items, and with a little experience the collector will soon pick up the general characteristics of each country.

As a further aid, the following alphabetical list will help to identify some of the more puzzling inscriptions and overprints to be found on stamps:—

A & T	Annam and Tonquin.
Acores	Azores
A payer	Belgium.
A percevoir	France and Colonies.
A visporto	Denmark, newspaper stamp.
B.-	Bangkok. (In Straits Settlements).
Bayer, Bayern	Bavaria.
Belgie, Belgique	Belgium.
Braunschweig	Brunswick
C.C.C.P.	Soviet Russia.
Cabo Juby	Cape Juby.
Cabo Verde	Cape Verde.
C.E.F.	China and Cameroons.
Cesko-Slovenska	Czecho-Slovakia.
Chemins de Fer	Belgium, parcel post.
Chiffre Taxe	France, postage due
Comunicaciones	Spain.
Continente	Portugal.

Correio	Portugal, Brazil.
Correos	Spain and Colonies.
Côte d'Ivoire	Ivory Coast
CPBNJA	Serbia.
Danmark	Denmark.
Dansk-Vestindien	Danish West Indies.
Deutsches Reich	Germany.
Diligencia	Uruguay.
Drzava S.H.S.	Yugoslavia.
E.E.F.	Palestine.
Eesti	Estonia.
Escuelas	Venezuela.
España	Spain.
Estero	Italian Levant.
Ethiopie	Abyssinia.
Filipinas	Philippine Is.
Franco-bollo	Italy and States.
Franques	Peru.
Freimarke	German States.
G	Griqualand (On Cape of Good Hope)
G & D	Guadeloupe.
G.E.A.	Tanganyika.
G.R.I.	New Britain, Samoa.
Guyane	French Guiana.
Haute-Volta	Upper Volta
Helvetia	Switzerland.
Hrvatska	Yugoslavia.
I.E.F.	Mosul (Iraq).
Ile Rouad	Rouad Is.
Impuesto de guerra	Spain.
India Port	Portuguese India.
Instruccio	Venezuela.
Interisland	Hawaii.
Island	Iceland.
K.G.L. Post Frm.	Denmark and Colonies.
K.K. Post-Stempel	Austria, Austrian Italy.
KPHTH	Crete.
K. Württ	Würtemberg.

Land Post	Baden.
Lattaquie	Latakia.
Latvija	Latvia (Lettland).
Liban	Lebanon.
Lietuva	Lithuania.
Losen	Sweden.
Magyar	Hungary.
Maroc	Morocco.
Mejico	Mexico.
Militär Post	Bosnia.
Montevido	Uruguay.
Moyen Congo	Middle Congo.
N.F.	Nyasaland.
Nederland	Holland.
Ned. Indie	Dutch Indies.
Norge	Norway.
Nouvelle Caledonie	New Caledonia.
N.S.B.	Nossi Bi (French Colonies).
Oltre Giuba	Jubaland.
Orts Post	Switzerland.
Osterreich	Austria.
Ottamanes	Turkey.
P.G.S.	Perak (On Straits Settlements).
Pacchi Postale	Italy.
Polska	Poland.
Port Franco	Peru.
Porte de Mar	Mexico.
Posta Romana	Roumania.
Poste Locale	Switzerland.
Postes Persanes	Iran.
Poste Vaticane	Vatican City.
Postzegal	Holland.
Preussen	Prussia.
Rayon	Switzerland.
Reichpost	Germany.
Sachc	Würtemberg.
Sachen	Saxony.
Saargebiet	Saar.
Saorstat Eireann	Irish Free State.

Segnatasse	Italy.
Slesvig	Schleswig.
Shqipenia	Albania.
Suomi	Finland.
Sverige	Sweden.
T.E.O.	Cilicia, Syria.
Te Betalen	Belgium.
Te Betalen Port ..	Holland & Colonies.
Tjeneste	Denmark.
Toscano	Tuscany.
Toga	Tonga
Tunisie	Tunis.
Uku Leta	Hawaii.
Ultramar	Spanish Colonies.
Van Dieman's Land ..	Tasmania.
Venezia Ginlia ..	Italy (Trieste).
Venezia Tridentina ..	Italy (Trentino).
Württ	Würtemberg.
Z.A.R.	South African Republic (Transvaal).
Zuid West Africa ..	South-West Africa.

CHAPTER VI

FREAKS AND CURIOSITIES

FREAKS and curiosities, of which there are many in the stamp hobby, provide a most fascinating sideline. Oddities, quaint in shape, size, design, perforation, watermark, and even on the backs of stamps, are plentiful, but they must not be confused with recognized errors, which are quite a distinct class. We shall have something to say about errors, as such, later.

One of the best known of freak designs, called the "Death Mask," is to be found in the 1904 series for Serbia. The stamps bear a dual portrait, in profile, of King Peter and his ancestor Karageorge, and were issued to mark both the coronation of King Peter, and the centenary of the dynasty. By viewing the designs upside-down another portrait is plainly visible, to the right of the centre medallion, said to resemble the assassinated King Alexander. Whether a political ruse or an official trick, has never been determined. Conflicting opinions were rife at the time, but it is now generally regarded as just an accidental coincidence. The freak created great demand for the stamps, both from the general public and collectors everywhere, and contributed a considerable sum to the country's revenue. It is interesting to note that the preceding Serbian stamps, bearing the head of King Alexander, appeared with an Arms overprint which effectively obliterated the features of the late King.

A similar freak occurs in the design of the 1907 issue for Iceland. This is also a double portrait type, in which the inverted view reveals another face, though not so clearly as in the previous example. An instance in which Nature took part in the design is that of the United States National Parks issue of 1934. The two cent value depicts the famous Grand Canyon, and if viewed sideways from the left, the head and bust of a man is plainly visible. The 2½d. pictorial stamp of Tasmania, featuring Tasman's Arch, also shows a distinct human face outlined in the view. Some say the engraver

intended it for Tasman, who discovered the island in 1642, but this is a moot point.

A curious slip may be seen in the design of the 1903 St. Kitts-Nevis issue. Columbus is shown gazing through a telescope, but such instruments were unknown in the days of Columbus.

A similar error of detail occurred in Newfoundland's "Seal on-ice-floe" design. The seal is depicted with two paws instead of the correct flappers. Some Jamaican designs introduce us to bananas growing upwards, and the Union Jack flying upside down!

In 1895 a typewriter was responsible for the first stamps of Uganda Protectorate. They were prepared by a local missionary and used provisionally until the first type-set stamps, printed on a small hand press, came into use. The issue was typewritten on thin laid paper, and bore only the letters "U.G." and a figure of value. Thus improvised, there are many varieties of size and in some cases the values were written in ink. A typewriter was also used to surcharge the 1896 issue of Tonga.

The official stroke of a pen has often changed the value of a stamp, and sometimes even the country, as when the rectangular 4d. blue of Cape of Good Hope was surcharged 1d. in red ink, giving it currency only in Griqualand West, under which country it is now listed.

An instance when one stamp did the duty of two comes from the Pahang district of Malaya. Owing to a shortage of the two and three cent stamps the 5c. value of 1891 was divided, and each half surcharged with the new value in manuscript and initialled by the local postmaster.

A ship sailing under two flags, and both of them incorrect, is shown on the Norse-American centenary issue for 1925. The ship illustrated on the 5 cent value is an old Viking craft of a type that sailed the seas about the year A.D. 1000. It is said to represent the vessel on which Ericcson sailed on his voyage of discovery through the Western seas. If the stamp is examined under a magnifying glass it will be seen that two flags are flying. One, the Stars and Stripes of America, the other the flag of Norway. Now, as the Star-Spangled Banner was not adopted as a national emblem until several centuries later, and the Norwegian flag was not designed until about

1814, there must be something wrong. But the point was cleared up later. It was stated that the ship shown in the design was the one used in 1893, by a crew of twelve men, to cross the Atlantic in an endeavour to prove it was possible for Ericcson to have discovered America. The vessel was later exhibited at the World's Fair as part of the Norwegian disnlay, and the two flags were flown from bow and stern to indicate the countries concerned in its history.

A curious postmark is associated with the stamps of Sicily. Because King Ferdinand, who is the subject of the design, did not approve of his stampic features being disfigured by a postmark, a special cancellation was struck, consisting of a kind of frame, leaving the head clear. The stamps were known as the "Bomba Heads", but the head is not always found framed as intended.

A similar frame postmark was used for the early stamps of Spain, devised solely to "protect" the features of Queen Isabella II, the subject of the design. During the first World War a stamp of British Honduras was overprinted with a *moiré* pattern as a means of identity if captured by the enemy.

The backs of stamps are sometimes as interesting as the fronts. Due to a shortage of paper for stamp printing in 1918, Latvia used the back of German military maps and school exercise books. Later issues were printed on paper prepared for use as banknotes by the Bolshevists. The gum side of the stamps thus show parts of maps, and others the banknote design. Some bore an inscription calling on the proletariat of the world to unite. These stamps are still plentiful and inexpensive. Lithuania also had stamps printed on paper used for war ration tickets. Even cigarette paper has been used.

Another stamp paper freak was issued for Mexico in 1915 in the province of Oaxaca. The stamps were printed on official Post Office forms. They are quite cheap unused, but of considerable rarity used on cover. Portugal provides an interesting "back-view" on the St. Anthony of Padua stamps of 1895. They have a minute prayer in Latin, printed on the backs of each value. Gold-beaters skin was used for some of the stamps of Prussia in 1866.

Most of us are familiar with postmark advertising, but the backs of stamps have also been used for advertisements. In

Great Britain the 1887 ½d. and 1d stamps may be found with "Pears Soap" printed on the back, although their subsequent use was vetoed by the P.O. Valued to-day at 15/- and 17/6 each respectively, they are much sought after by specialists. Commercial advertising was also encouraged by New Zealand, and many of the stamps issued between 1882 and 1897 may be found with back advertisements and even small illustrations.

In 1861, Mexico issued a stamp with the identical designs printed on both sides. Venezuela went even one better with a stamp printed 25c on the face and 5c on the back. But each of these items are now rarities. Spain has many stamps with numbers printed on the backs, and a posthorn appears on the backs of Swedish stamps in place of a watermark.

Many stamps have been produced in odd shapes and sizes. We find circular and oval types, hexagons, octagons, and other varieties. The 1863 newspaper stamps of the United States are amongst the largest adhesive issues, being well over three inches by two, though it is becoming a common practice to-day to issue large pictorial stamps in preference to the smaller and more familiar portrait type.

The smallest stamp is that issued by the Colombian State of Bolivar in 1863, measuring barely half an inch. Even in this minute size we find two varieties of design—one with five stars, the other with six. But both are scarce to-day. The smallest British stamp was the ½d. of 1870, being about half the normal size. Similar half-size stamps were issued by Victoria in 1873, and South Australia in 1883, for the ½d. values.

Varying sizes were employed for the Bergedorf issue of 1861, graduating from the small ½ schilling to the full-size high value. The tint of the paper also varies with each value.

Many early classics have abnormal sizes, notably the Triangulars for the Cape and Newfoundland, and the diamond shape of New Brunswick. Costa Rica has some odd shapes, as have Tanna Touva, and many of the weird printings of the Indian Native States. Most of the Colonials of France are in upright double-size format, and are sufficient in number to form a fair-sized distinctive collection. Thessaly issued stamps with eight perforated sides.

Stamps have been 'posted' at the bottom of the sea. During the Williamson Undersea Expedition in 1939, certain mail was despatched from the photosphere at the sea bed in Nassau Marine Garden. The stamps were postmarked "Sea Floor, Bahamas."

In looking out for these freaks and curiosities of design one must also be wary of fakes and forgeries. They are not so prevalent as they used to be, but fakes can be very deceiving. A fake should not be confused with an actual forgery. The former is an alteration to a genuine stamp, whereas the latter is a distinct attempt to reproduce a stamp to defraud either the Post Office or the collector. Most forgeries are of earlier and rarer stamps, but are usually easier to detect than so-called fakes. Some years ago a prominent philatelist wrote a book called *Album Weeds*, which is still the standard work on the subject, though rather expensive to-day.

A famous forgery of early days was the British 1/- green of 1871. Thousands were used on telegram forms, and so clever was the imitation that they deceived the officials for over twenty years. It was a stamp collector who discovered the forgery. Copies of the stamp may be picked up to-day at varying prices, and are an interesting addition to a British collection.

Faking has been largely practised on rare stamps and overprints. A clever fake was concerned with the 1854 "Inverted Head" error of India. The centre head was so deftly cut out and replaced upside down that it deceived many experts. A copy was even sold for £350, but the sale was fortunately cancelled in time, as the stamp was proved to be false. This is a rare instance, but there are many lesser examples of the faker's work, especially in the art of repairing damaged specimens. This class calls for the most watchful eye of the beginner. But in the main, the work of the stamp faker to-day is very restricted, and the general collector need have little fear of being deceived, thanks to the help of experts and the detection means available to-day.

CHAPTER VII

ERRORS—VARIETIES—COLOURS

If to err is human, much can be said for the stamp hobby, for errors of all kinds are numerous, and provide just that spice of variety that is at once interesting, thrilling, and invariably profitable to the collector. Unlike most errors or mistakes, we look upon those on stamps with a certain amount of indulgence rather than scorn. With stamps, anything out of the normal is to be valued.

In connection with errors of design, a true story is worth repeating here of a youthful beginner who bought a cheap variety packet from a dealer, and found therein a stamp he did not like to place in his album because it was printed up-side-down. The dealer was promptly asked to exchange the stamp for another, to which he readily agreed. The rejected stamp proved to be the rare 30 cent U.S.A. of 1869, with inverted centre, valued then at £200, and now worth over £1,000!

Inverted centres are fairly plentiful, but mostly rare. The "Inverted Swan" of Western Australia, the "Inverts" of India, and the U.S.A. are among the best known examples of this class. But there are other types of errors—colour, description, paper and watermarks, all of major or minor importance.

A famous error of colour is that of the Cape triangular of 1861. During a local printing of the 1d. red and 4d. blue, a cliché of each value was accidentally transposed, resulting in errors of colour in each sheet, the 1d. being in blue and the 4d. in red. Now known as "Woodblocks" they are amongst the rarest of errors.

But let us glance at some of the lesser type of errors, the kind we are more likely to meet with in our general collecting. It should be remembered that all errors are not necessarily valuable, though the existence of an error of some kind does generally add to the normal value of the stamp.

One of the few instances where an error has proved com-

moner than the normal variety is on the 1874-5 paras issue for Egypt. The stamp was printed with the inscription of value on the wrong side, showing the corner numerals inverted. So many of these errors were issued before any alteration was made that the stamp became comparatively common.

A simple error of description occurs on the French 90c of 1937, issued in honour of Descartes, the famous philosopher. Part of the design shows the title-page of his best known work, wrongly inscribed "sur la Methode." Later printings of the stamp bore the corrected title, "de la Methode." In this case both correction and error are valued the same.

A similar slip of spelling is seen on the 1898 2½d. pictorial stamp of New Zealand. The design represents a view of Lake Wakatipu, but the inscription reads "Lake Wakitipu." The error was eagerly sought after by Australian collectors at the time, although the stamp is now common, as errors go.

Greece fell to a simple error on the 5dr. portrait stamp of 1927. Sir Edward Codrington, the subject of the design, was described as "Sir Codrington." Newfoundland also displays a similar slip on the 6 cent for 1910, in which the portrait of Sir Francis Bacon is given as "Lord Bacon." Another issue spells the "New" of Newfoundland with a "NFW." On the 1889 2pf. stamp of Germany, "Reichspost" is spelt with a "g" for "c". In the same year North Borneo issued a 10 Dollar stamp inscribed "Dollaps," and slips again on the 1950 map stamp, spelling the town of Jesselton as "Jessleton". A Mauritius map stamp of the same year gives an incorrect latitude of the island. The Sarawak pictorial series of 1950 features on the 2 cent the Tarsier monkey as the "Tarsius," and on the 10 cent we see the ant-eater climbing a tree, a feat beyond its powers. So it will be seen there are plenty of minor error varieties to look for.

It has never been explained why the 1932 pictorial 18 cent for the Philippine Islands features the Vernal Falls in California, and wrongly describes them as the Pagsanjan Falls. Also one might ponder over the unusual issue of thirteen stamps, all with inverted centres, for the French Somali Coast in 1902.

Most British collectors are keen to possess the "Pencf" for Pence error of Great Britain, which appeared on the 1½d. in 1912, or the "no Cross on Crown" variety of this period.

Another British error, one of colour, was concerned with the Silver Jubilee issue of 1935. The normal colour of the 2½d. stamp is ultramarine, but by an oversight three sheets of 120, intended as colour trials and printed in a deep Prussian blue, were issued in the ordinary way and sold over the counter of a London Post Office. One lucky and astute purchaser, a stamp collector, by the way, bought up nearly all the supply, and made a good profit on his outlay. Owing to the growing demand prices rose rapidly, and copies were soon selling for as much as £50 each. One used copy on an envelope sold in auction for £52. Copies are now valued at over £100 each.

Many error varieties are to be found on overprinted and surcharged stamps, such as inverted type, letter missing, double printing, and such like. In fact, in this group we have one of the widest fields for research. Inconstant type flaws are not worth more than passing interest.

I have mentioned but a few of the more notable items in this class, and even the most minor variety is worthy of a place in the album, providing it has catalogue rank and is not of the 'made to order' type. In other words, inaccuracies and faults are valued if, to use a paradox, they are genuinely imperfect.

Apart from errors, the subject of the surcharged and provisional issue is a fascinating one. Such stamps owe their existence to a variety of causes, the shortage of some particular value, or to a sudden change in the postal rates. Pending the arrival of new supplies, stamps of another and less used value are surcharged accordingly. Such issues usually have a short existence, and often prove a profitable investment, especially in the case of local printings.

Many of the early issues of the British Colonies have interesting surcharges and re-surcharges, such as the St. Vincent, surcharged One Penny on 1/-. This is still a comparatively cheap item, and well worth picking up. The issue was responsible for the rare error showing the "ONE" omitted, of which very few copies are known. St. Vincent, due to a sudden shortage of the 2½d., surcharged the current 1d. stamp with that value. A few months later the 1d. ran out and the stamp reverted to its original value by being surcharged 1d.

over 2½d. British Honduras introduced a double surcharge in 1891, also still a cheap stamp.

A Royal Visit stamp was used as a provisional issue for Newfoundland in 1939. To meet a shortage of 2c. and 4c. values, the 5c. stamp was appropriately surcharged. The printing was a local one, and bears several interesting varieties, though of minor importance. India surcharged the 1932 ½ Anna value with a ¼ duty in large black figures, and in 1922 Malta reduced the 2d. stamp by surcharging "One Farthing." The 1882 6d. stamp of Trinidad bears a manuscript surcharge, 1d. in red or black, as do the 1880 issue for Tobago, which shows a pen surcharge on half of the 1879 6d. value, the stamp being divided vertically down the centre, and doing double duty, similar to the Pahang issue mentioned in the previous chapter.

One of the rarest provisionals is that of the Falkland Islands, issued in 1928 to meet a sudden shortage of 2½d. value. The current 2d. was hurriedly surcharged 2½d. in very crude handiwork. Although the number actually surcharged was over a thousand, many must have been destroyed, as few copies reached collectors' hands. The stamp is now worth around £50.

The early issues of Mauritius and the Straits Settlements provide other interesting surcharge varieties. Some of the Straits examples are overprinted on Indian stamps, and bear a Crown and the appropriate value in "Cents." For the 1880 series, no fewer than twelve different varieties of the numeral surcharge, 10c. on 30c., are known.

Other stamps have been cut in half, and issued officially for half the normal value. In stamp terms these are known as "bisects." They may be divided vertically, horizontally, or diagonally, but to be sure they are genuine they should be used on entire. Authentic "bisects" are usually rare. Examples may be found in British Honduras, Egypt, New Brunswick, Niger Coast. Some 1/- stamps have been quartered and sold as 3d. stamps.

Let us end this chapter with a word or two on the subject of stamp colours and their many varieties. The question has always been a more or less complex one with collectors, and even the catalogues are often at variance in their descriptions of the many colours and shades. No catalogue can be said

to list all the shades of all stamps, but where several distinct shades are known they are usually listed. So many tints and shades exist that any attempt at standardization is almost impossible.

Shades in stamps are created by a variety of causes. Minor shades are generally due to the difficulty of mixing exactly alike two lots of printing ink, or in the inking of the plate. A heavily inked plate would produce a deep comparatively dark tint, whereas a light inking would have the opposite effect. But often a subsequent issue of stamps of the same design may be purposely printed in a different shade of colour. Specialists collect as many shades as possible, and often dozens of one particular issue can be displayed in varying minor shades. But there can be a very wide difference in the value of distinct shades. For example, the 1855 5c stamp of Sardinia is listed in eight shades of green, and prices vary between 4d. and £6.

Errors of colour sometimes happen. Among the best known is the famous Cape triangular, printed in blue instead of red; the 1916 5c. United States, in carmine instead of blue; some of the early Western Australian issues; and the 2½d. Silver Jubilee, Prussian blue for ultramarine. The colour of many stamps is sometimes changed by artificial means. Such specimens are termed "Colour Changelings," and should be avoided. Sunlight has a marked effect upon most stamp colours, as witness many of the neglected stamp displays in shop windows. Reds and yellows, if exposed to sunlight, fade more quickly than greens and blues, whilst black is the most permanent stamp colour.

So we see that colour plays an important part in the collection and study of stamps, no less than in their production. We also observe that findable shades in a great many issues are unlimited and need not bother the collector. My advice is: stick to shades of major importance, and those of catalogue rank.

CHAPTER VIII

WORLD HISTORY ON STAMPS

EVERY stamp tells a story. What a wealth of World history can we trace through stamps; almost any event of historical note has had its special stamp issue. The history of our times, no less than that of bygone days, finds a place in the collector's album. Much of the ancient story of old-world empires such as Egypt and Greece may be traced on their stamps. Egypt shows us the Pyramids, the Sphinx, the Colossus of Thebes, and on the issues of Greece we see the pictures of the Acropolis with the Parthenon, the great Stadium of Athens and the first Olympic Games. Italy, too, reminds us of the great Augustus and Julius Cæsar and the glories of Ancient Rome. Philatelic tributes are also paid to Dante and Marconi.

British Empire history is retold on many striking commemoratives of national events and characters. Victor and vanquished alike are remembered and honoured on stamps. Practically all the issues of Europe recall incidents of the World War, the changes of government, political upheavals, and the many efforts for peace and post-war reconstruction. The Disarmament Conference, League of Nations, Peace Conference, and U.N.E.S.C.O.—all have their own particular stamps. Such issues are indeed mirrors of World history.

The stamps of France, always a popular country, afford a good illustration of a nation's vicissitudes of fortune, its peace and its wars, and its struggles for development and progress. First we see the head of Ceres, emblem of liberty, on issues for 1849, following the revolution that swept away the Monarchy and set up a Republic. Then followed the stamps of Louis Napoleon in 1852, to be replaced by the issues of the Second Empire in 1853, bearing the head of Napoleon III and the inscription "Empire" instead of "Repub." In 1862 a laurel wreath was added to the head to commemorate war victories, but in 1870 we see the Ceres design again, and the downfall of the Monarchy. Then in 1876 came the familiar "Peace and Commerce" and "Sower" types, which had a

long run until the Great War, and the many Red Cross and other war-time issues. Then peace again, and the Olympic games issues of 1924, followed by many striking commemoratives of national heroes and events. The Arc de Triomphe, Eiffel Tower, the Centenary of Photography, and nearly three hundred other portrait and pictorial subjects have been featured on French stamps since 1929. A nation's story in stamps, and a fascinating collection in itself.

In the commemorative group of Newfoundland, which dates from 1897, we have many fine examples of historic interest and pictorial charm, offering good scope for attractive display. The first series deal with the discovery of the island in 1497 by Jean Cabot. Each stamp bears a different design, one of which portrays Henry VII who "Granted Charter to Cabot." Cape Bonavista, the first landfall, and Cabot's ship, the "Matthew," are features of other values. A popular issue with many collectors is the Colonization series of 1910. This set of eleven values, again with different designs, feature King James I, and a portrait of Lord Bacon, "The Guiding Spirit in the Colonization Scheme." One value is interesting as being the earliest stamp portrait of King George V.

Royal portraiture has always been a special feature of Newfoundland's stamps. A very charming set is that for 1911, to mark the Coronation of King George V. Each stamp portrays a different member of the Royal Family, with the exception of the top value, which depicts the Seal of Newfoundland. I might mention that there are two shades of the 2 cents (King George V), and 8 cents (Prince George), though some authorities disagree on this point. This is rather an expensive set, but there are many later Royal portrait stamps quite moderately priced.

The first World War was commemorated by the "Trail of the Caribou" series, a set of twelve values which broke away from the conventional type of design by featuring a caribou, and inscribed with the names of different actions in which the Newfoundland contingent took active part. But perhaps the most popular of Newfoundland's historic issues is the Sir Humphrey Gilbert set of 1933, to mark the 350th Anniversary of Annexation. The designs form a pictorial history of the event, and include a contemporary map of the island (20c.),

and a portrait of Queen Elizabeth (24c.). A consistent demand has always kept up the price of this set.

Canada has many fine stamps of historic and pictorial appeal. Jacques Cartier, who discovered the country in 1534, is portrayed on the scarce early issues and again on the 1908 and 1934 Commemoratives. The latter is a single stamp issue to mark the Fourth Centenary, depicting Cartier sighting land. The Ottawa Conference of 1932 was the occasion for a special issue of three inexpensive stamps of portrait and allegorical type, and in the following year another single issue marked the centenary of the first Trans-Atlantic steamboat crossing, featuring the famous "s.s. Royal William."

Another much-sought-after commemorative series is that for the Falkland Islands in 1933 for the Centenary of British Occupation. The set of twelve stamps, ranging from ½d. to £1, are now worth many times their face value and have proved a gilt-edge philatelic investment. In the same year Sierra Leone marked the Centenary of the Abolition of Slavery with a fine set of varied designs which have also well rewarded early buyers. Lord Nelson is featured on the Barbados commemorative for 1903, and the famous flagship "Victory" is shown on a stamp for Antigua. Sudan departed from the familiar Camel design in 1935 by issuing a special set in honour of General Gordon of Khartoum. The Jubilee issue for Southern Rhodesia featured a fine portrait stamp of Cecil Rhodes, and a view of Victoria Falls.

With the advent of Norfolk and Pitcairn Islands to stamp-issuing countries in 1940-47, comparatively new pages were added to the stamp album. Hitherto, Australian stamps have done postal duty for these territories. The islands have some associations with the descendants of the mutineers of the "Bounty," and appropriate designs dealing with the mutiny were used for the first Pitcairn set.

Australia has given birth to several interesting commemoratives. The first appeared in 1927 for the Royal opening of the Federal Parliament at Canberra. It was a single issue, and the design was a winning entry in an open competition, showing the new Parliament Buildings. The opening of Sydney Harbour Bridge in 1932, and a charming portrait stamp to mark the marriage of Queen (then Princess) Elizabeth as well as the laying of the first telephone cable between

Tasmania and the mainland in 1936, are the subjects of other interesting issues.

Greenland also issued stamps for the first time in 1938. Great Britain has been very restrained in her issue of commemoratives. It may interest readers to have the full list of these stamps, with estimated sales as recorded by the G.P.O. on the occasion of the Festival of Britain issue on May 3, 1951. They are as follows:—

Wembley Exhibition. 1924-5. 17,000,000.
Postal Union Congress. 1929. 1,796,061,000.
Silver Jubilee. King George V. 1935. 1,009,000,000.
Coronation. King George VI. 1937. 388,731,000.
Centenary of Postage Stamp. 1940. 812,000,000.
Peace. June, 1946. 351,000,000.
Silver Wedding. 1948. 147,919,628.
Channel Islands. Liberation. 1948. 11,332,000.
Olympic Games. 1948. 244,488,000.
Universal Postal Union. 1949. 174,400,000.

No figures are given for the Festival issue.

The picturesque in stamp design has become the fashion to-day, and many of them are miniatures of real beauty and artistic merit. Before the early nineties, pictorial stamps as we now know them, were few and far between. There were certainly pictorial designs before then, but they were of a very limited and modest type. Most countries held to the traditional portrait and allegorical design. The United States may be said to have started the pictorial trend with the Columbus issue of 1892. The set of sixteen values 1c. to 5 dollars are among the finest examples of stamp engraving. Each value bears a different design, illustrating the life and work of Columbus, and is a reproduction of a picture of a famous artist. No pictorial display is complete without one or more of the Columbus series. Although the Dollar values are now rare, the lower values are still inexpensive.

Most British Colonials now favour the pictorial design and many are charming works of art. Especially colourful are the issues for New Zealand and the Cook Island group, with a combination of localized views and historic subjects. Incidents in the life of R. L. Stevenson, with some beautiful scenic stamps, are features of the 1935 issue for Samoa.

Even the stamp hobby has been featured in stamp designs. The late President Roosevelt was shown as a Philatelist examining his stamps on a Monaco issue, and Germany features an early Bavarian stamp under a magnifying glass. In 1951 Austria marked "Stamp Day" with an issue showing a collector examining a stamp, and in the background a map of the world and an open stamp album.

Stamps are essentially symbols of peace and progress. They link up the nations of the world and tend to promote international well being. There have been occasions when the issue or design of a stamp has strained diplomatic relations to breaking point, and brought the countries concerned to the verge of war.

Some friction was caused by the 1936 5 cent issue for Guatemala, featuring a map of the country, but incorporating British Honduras without due boundary distinction. A revised version of the stamp appeared later showing the definite boundary in clearer outline. In 1900 a map stamp of the Dominican Republic almost caused war between that country and Haiti. This particular stamp design showed a wrong boundary line and raised a firm protest from the Haitian government. Diplomatic pressure was brought to bear on the subject, and the offending stamp was withdrawn. But it was not until 1929 that the dispute was finally settled. Both countries issued special stamps to celebrate the agreement, both of which bore portraits of the respective presidents, and appropriate inscriptions signifying the "Treaty of Frontiers."

Strong representations were made by the British authorities over an Argentine stamp of 1936 which displayed a map design of the Falkland Islands as part of Argentine territory. A re-drawn design was issued the following year.

Several issues of Costa Rica bear witness to boundary disputes with Nicaragua and Colombia. The former was finally settled by treaty in 1896, and the latter in 1921. Expeditions to the Cocos Islands in search of buried treasure brought about a special issue of map stamps in 1936, to indicate to the world that the territory belonged to Costa Rica. The 1896 series of map stamps for Venezuela recall the Monroe Doctrine, and the territorial dispute with British Guiana. Diplomatic relations were strained for some time, and might have ended in war had not arbitration settled the matter in 1899.

Paraguay also had many border disputes with neighbouring countries, some of which are reflected on her stamps. Claims on the Gran Chaco territory were made by both Paraguay and Bolivia for many years. Boundaries were defined on a map stamp for 1924, and a later issue marked the Chaco agreement. But in 1932 the dispute arose again, and a further map stamp appeared, again defining the Chaco boundary, and inscribed in Spanish: "Has been, is and will be." The dispute was finally settled in 1939, and a special set of seven stamps, of varied designs, gave publicity to the "Chaco Boundary Peace Conference."

A series of Peruvian stamps, issued in 1925, recall the land quarrel between Peru and Chile over the Tacna and Arica territories. The stamps were originally intended as patriotic labels, but were later used for postage to defray the cost of a plebiscite. This decided in favour of Tacna for Peru, and Arica for Chile. Several stamp issues have been made by Switzerland in the interests of peace, and others overprinted for international organizations. As far back as 1893, Shanghai issued a stamp with the design featuring the flags of twelve nations co-operating in the International Settlement.

CHAPTER IX

WAR STAMPS AND CHARITY ISSUES

MANY of the world's stamps reveal something of the tragedy of war. War's aftermath, too, has its place in varied designs that commemorate victory and peace and post-war reconstruction. Red Cross and special charity issues add considerably to this group. During the first World War, the British Dominions and Colonies issued a great number of stamps overprinted "War Stamp" or "War Tax" to meet increased postal rates and other war-time measures. As a special and inexpensive series they provide an interesting display. They will be found in most of the British West Indies, the Pacific Islands, Canada, Ceylon, Falklands, Gibraltar, Gold Coast, Malta, and New Zealand, for the period 1916-18. There are other early war overprints but they differ from the above distinct class. Strangely enough, only two stamps overprinted "War Tax" appeared for the Second World War. North Borneo produced them in 1941.

We find many of the early Transvaal stamps overprinted after the British occupation, followed by numerous surcharges on the issues of the Orange Free State. The famous siege of Mafeking had its own special stamps. Several values of the Cape and Bechuanaland issues were surcharged "Mafeking 3d. Besieged." There is also a local printing, produced by photographic process in two designs, one of which depicts a soldier on a bicycle, and the other a portrait head of Lord (then General) Baden-Powell. For so historic and restricted an issue, prices are still reasonable, but they should be purchased only from reputable dealers, as many clever forged surcharges exist.

France has been most prolific in her war issues. Special stampic tributes have been paid to such as Joffre, Foch and Maginot, the creator of the famous "Maginot Line." The Peace Conferences, the Resistance Movement, Dunkirk, and the Liberation of Alsace Lorraine, were also occasions for special stamps.

A striking design in two panels was used for the Red Cross stamps for 1918, showing the sinking of a hospital ship, and the ruins of a bombed hospital. An unusually long series of

45 sets of "Victory" stamps were issued for the Crown Colonies in 1946, the one design featuring the Houses of Parliament. But there is not much to be said for these lengthy and rather monotonous issues.

In addition to the war stamp group, there are sound reasons for including the genuine Red Cross issues and non-speculative type of charity stamps. They serve a useful purpose, are invariably well designed, and from a monetary standpoint offer a sound investment. Many earlier issues are now difficult to acquire at anything like their original value. Charity and Red Cross issues are by no means a modern venture. New South Wales and Victoria each introduced two stamps as far back as 1897, to be sold at a premium for the benefit of hospital funds. Each stamp bore a different design, one of which depicted an angel ministering to the sick, and the inscription: "But the greatest of these is Charity."

Charity stamps, as we know them to-day, may be said to have originated in Switzerland in 1913, with the popular "Pro Juventute" (For Youth) issues. With the exception of 1914 these stamps have appeared annually during the Christmas season, and have been the means of raising large sums for the benefit of child welfare. The early designs featured youth subjects and native costumes, followed by the arms of the cantons and various portrait types, all fine examples of Stampic Art.

The success of the Swiss example led other countries to adopt the plan, notably Holland, where annual child-welfare stamps have appeared since 1924. As with the Swiss series the designs featured youthful subjects; children's games, and a charming portrait set of the young Dutch princesses. Belgium, too, has many interesting charity issues to her credit, like the Havre Red Cross set of 1915, and the delightful portrait study of Queen Astrid and Prince Baudouin on the Public Utility stamps of 1937. The Orval Abbey Restoration Fund was made the subject for several artistic designs. Soldiers' families, and prisoners of war funds, have been ably supported by special stamp issues.

In 1939 the Red Cross Society benefited through a commemorative set featuring Florence Nightingale, and a large stampic portrait of Henri Dunant, pioneer of the Red Cross movement. Since 1926, Luxemburg has issued annual child-welfare stamps, portraying the Royal Children in photogravure.

Portugal claims the first Red Cross stamp, which appeared in 1889, bearing a plain red cross and without a face value, being issued free by the postal authorities for the use of charitable organizations. The stamp was reissued in 1917, and overprinted for the use of prisoners of war. Stamps overprinted "Assistencia" appeared in 1912 to assist public charities, and in 1915 a special issue raised funds for the benefit of the poor. But on the whole, Portugal has given greater prominence to her historical and commemorative stamps rather than charity issues.

Frequent French stamps have been devoted mainly to charity. A series of this class appeared after the Great War for the benefit of War Orphans and Refugees. Radio sets for the blind were the subject of another issue and later Braille, the creator of "Braille" system of reading for the blind, was portrayed on a stamp. A 1938 charity stamp gave publicity to the discovery of radium, featuring the portraits of Pierre and Marie Curie. The proceeds of the 50c premium was devoted to the International Anti-Cancer Fund.

Both Germany and Austria have issued special "Winterhilfe," or winter relief stamps, and in 1926 Austria introduced a series for child welfare with designs illustrating scenes from the Nibelung Legends. Austrian issues were also devoted to funds for needy musicians, writers and artists.

For the first actual peace stamps we have to turn to Japan. Four values were issued in 1919 with two designs featuring the Dove of Peace. Switzerland followed in the same year with an allegorical series for the Peace Celebrations. By the way, it should be remembered that all Swiss stamps bear the Latin name for the country—"Helvetia." The first German Peace offering comprised four designs of a futurist type, issued in connection with the Weimar National Assembly. They were then something new in postage stamp art, but have had little popularity with stamp collectors.

For several years Jamaica supported her Child Welfare League by a set of stamps bearing youth subjects. From Barbados a special "Kingston Relief Fund" overprint helped earthquake sufferers. For New Zealand, a stamp in 1929, with the "Help promote health" slogan began the popular series of annual health stamps, issued for the benefit of health camps throughout the Dominion. Incidentally, the 1951 set bears the first stamp portrait of Prince Charles.

CHAPTER X

STAMPS OF THE AIR

AIRMAILS introduced a new section to stamp collecting. Apart from their intrinsic value, many air stamps have a distinct historic appeal, and possess a fascination all their own. Their collection has become a highly-specialized branch of the hobby, and regular issues are now popular with all classes. There is a wide and growing field of research open to the collector who turns to this section. Although most of the pioneer issues, and what are called "Flown" covers with special postmarks and cachets, are now rare and out of the reach of most collectors, there are numerous regular issues in singles and sets that give full interest to this group. The collector who intends to devote himself to air stamps should begin with the cheaper items, and keep abreast with new issues, leaving anything in the way of special flights and covers to a later stage.

The question is sometimes asked by beginners: "Why are air stamps as a class such a popular feature of the hobby?" The answer is: probably because of their historic interest, coupled with the latent idea that stamps of the air have a tendency to rise in value more rapidly than ordinary issues. But modern air values, except special flights, are on a par with other groups and subject to the same price fluctuations and market conditions.

Messages dropped from balloons are amongst the earliest air mails. During the siege of Paris in 1870, letters and news-sheet, bearing stamps, were sent by balloons of the period and pigeon post. An air-post of unusual interest was established in New Zealand in 1897. Pigeons were adopted for carrying messages between Auckland and Great Barrier Island. The service, a purely private one, lasted for ten years, and special stamps were issued in 1899. They are of very crude design, depicting a carrier-pigeon and inscribed "Special Post," and were sold for 1/-. Later issues were overprinted "Pigeon-gram," as the first inscription was objected to by the postal

authorities. It is not generally known that an air-mail flight was made in 1910 between Blackpool and Southport, and that pigeon-post stamps were used for a local service on Herm Island, one of the lesser Channel Islands, as late as 1949, but they are unofficial and have little beyond interest value.

Although Great Britain has no definite air stamps, there are a number of semi-official issues. Popular items are those of the British Inland Airmails, records of the pioneer flights of 1910-12, and the various company flights of 1934-38, such as the Railway Air Service, the Great Western Railway, and the Highland Airways. Then there are the Imperial Airways covers carried to India, Africa and Australia, all valued by the collector of "flown" items. Of special interest is the historic card and cover issued for the first United Kingdom Aerial Post between Hendon and Windsor in 1911. Records of this flight are increasing in scarcity and eagerly sought after by aero enthusiasts.

Let us look at one or two of the early 'classics' of the air, recalling the pioneer Atlantic flights. Foremost is the famous "Hawker" stamp of Newfoundland, used on the historic flight of Hawker and Grieve in May, 1919, for which the three cent Caribou stamp was overprinted in five lines, "First Trans-Atlantic Air Post. April 1919." Of the 200 copies issued, 18 were damaged, 12 were presentation copies, 75 were sold for charity, leaving 95 flown covers, now of great price. Unfortunately much of the mail, which was recovered in mid-Atlantic, was damaged by water.

Then there are the rare covers carried by Alcock and Brown on their Atlantic flight later the same year. For this issue the 15 cents from the 1897 series was overprinted in four lines, "Trans-Atlantic Air Post 1919 One Dollar." A less popular, but even rarer item, is the De Pinedo issue of 1927, produced for the flight from Newfoundland to Rome. The 60 cent portrait stamp of the 1897 Cabot issue was used on this flight, overprinted in three lines, "Air-Mail de Pinedo 1927." Less than 50 copies are now known in mint state. Other pioneer flights, for which Newfoundland stamps were surcharged, are the "Columbia" (1930), Dornier Do-x (1932), and Balbo (1933), all to-day's treasured air items.

Apart from sponsored flight issues there are now many

general air stamps no less interesting, stamps that are really the backbone of an aero display. Varied designs introduce us to many types of aircraft from the weird flying machines of Leonardo da Vinci, on Italian issues of 1932, or the Wright Brother's primitive biplane, shown on a United States stamp of 1928, to the novel autogyro machine depicted on the 1935 and 1938 issues of Spain.

The world's first definite air stamp came from Italy in 1917, issued for an experimental flight between Turin and Rome. It bore no special design, but took the form of an overprint in three lines, on the Express Letter stamp of 1903. There was an unusually large printing of this stamp, and both mint and used copies may still be bought for a few pence. The United States followed in 1918 with a set of four stamps featuring a mail plane. This issue created the famous 24 cents "Inverted centre" error, now valued at £1,000. Spain's first air stamp took the form of a simple overprint, "Correo Aereo," on the ordinary 1920 issue. In the same year Sweden converted the 1910 official issue to air service by the overprint "Luftpost."

From 1920 onwards many countries followed with frequent and distinctive air stamps. Newfoundland, as the starting point for many famous flights, is well to the fore with appropriate designs. The 1928 'Publicity' issue, features the first Trans-Atlantic non-stop flight. In a later pictorial series we are shown the Vickers-Vimy biplane compared with an early sailing packet, and a special map stamp outlining the routes of historic ocean flights. Bleriot's monoplane and Channel Flight is the subject of the 1934 French issue. Another French air pioneer, though not so well known, is Clement Ader, whose flying experiments are commemorated on a 1938 stamp, now one of the best of the later air issues.

Other designs of special aerial interest include the Russian "stratosphere" stamps of 1933, and the Polar Flight set of 1938; the Belgian issue for the altitude flight of Prof. Piccard (1932); the Norwegian set for Amundsen's Flight to the North Pole (1925); the Australian Kingsford Smith flight commemoratives (1931); the Famous Pilots' set for Holland (1928), and the attractive Red Cross air series for Spain (1926). An interesting series for Brazil recalls the early exploits of Santos Dumont with his box-kite type of machine,

COLOMBIA
1 CENTAVO
COLOMBIA
2 CENTAVOS
COLOMBIA
3 CENTAVOS
80
REPUBLIK ÖSTERREICH
1S
REPUBLIK ÖSTERREICH
40
MAGYAR POSTA
170
MAGYAR POSTA
1 Ft
MAGYAR POSTA
SAY IT WITH FLOWERS.

2 CENTS
LIBERIA
5 CENTS
5 CENTS
CORREIOS
15c
ANGOLA
4 FOUR CENTS 4
CORREIOS
10c
ANGOLA
CONGO BELGE
10 TEN CENTS 10
RF
AFRIQUE EQUATORIALE FRANÇAISE
6 CENTS 6
STAMP ZOOLOGY

and a later attempt to circle the Eiffel Tower by airship. Dumont himself is portrayed in the same set. Triangular air stamps were first used by Estonia and Latvia early in 1920, and the latter's historical series in 1932 on the Pioneers of Aviation, give colour to any air stamp display. In conjunction with Brazil, Portugal commemorated in a 1923 series the successful flight across the Atlantic of two Portuguese airmen. Although in use for only three days, no less than sixteen values were allotted to the issue. The one design is composite, printed by Waterlows, featuring the two airmen, the two Presidents, an ancient ship of 1500, and a hydroplane of 1922. This is a most attractive addition to the gallery of pictorial air stamps.

Thus we see there is plenty of scope for the collector who is keen on the subject of airmails. All are interesting records of aerial venture, and what is more, most of them are still available at a nominal cost. The collector who desires to make the air group a lucrative study should be alert to all buying opportunities when issues first appear. Prices are then at their lowest; values often rise rapidly. Sound advice is to watch current lists and dealers' offers, and keep abreast with the fluctuation of market values.

CHAPTER XI

"SUBJECTS" (1) ART AND LITERATURE

A REMARKABLE feature of modern stamps is the great variety of subject matter used for designs. Almost every issue has something new or novel in character. In the early days of stamp production, portraiture or some kind of national emblem was considered the right subject for stamp designs. Not so to-day, when almost every conceivable subject may be found more or less represented on stamps. This has given rise to a new form of collecting, in which the stamps are grouped more in relation to their designs and subjects, rather than by countries.

"Subject Collecting," or as it is otherwise known ,"Thematics," has become very popular over the past few years and has given many an embryo collector greater enthusiasm for his stamps. A point in favour of collecting by themes or subjects is that such stamps generally make a more pictorial display, and one likely to be of greater interest to non-collectors than pages full of less attractive, though often more valuable, stamps of earlier vintage. The field is wide and fascinating, and the cost of a representative display of most subjects can be kept within reasonable limits.

As a special 'Subject' collection we might well begin with Art, that is, stamps with a definite Art interest. Strictly speaking, all stamp designs come within the realm of Art, but this group would deal only with famous artists and their work. Many countries have drawn largely on direct Art themes for the motif of their stamp designs. Michel Angelo, Raphael, Rembrandt, Rubens, Van Dyck, are some of the greater artists to whom special tributes have been paid through stamp designs, and in many cases with exquisite reproductions of their work, in miniature. Quite a number of stamp designs are reproduced from paintings.

The lover of colour combinations will find plenty of examples of delicate shading and tinting. Some of the earlier stamps of Persia, for instance, provide an array of vivid colouring, with shades of gold and silver, all blended in rich

Oriental style. Many Empire issues are also fine examples of colouring, as on the early embossed stamps of Gambia, a series of colour cameos of real beauty.

Very few distinct Art subjects have been used for British issues. A favourite with specialists is Chalon's famous portrait of the youthful Queen Victoria, used for many early Colonials. Another is the Coronation portrait from the National Gallery, the subject of the lovely "Queen enthroned" issues of Victoria. Van Dyck's head study of Charles I is the feature of the Barbados Tercentenary stamps of 1927.

Belgium paid stampic tribute to the works of Van Dyck on the Red Cross series of 1944, including a fine self-portrait of the master, and delightful miniatures of "The Good Samaritan," "Christ Healing the Paralytic," and "Madonna and Child." The first work of this artist is seen on the Brussels Exhibition stamps of 1910, featuring his great work: "St. Martin giving half of his cloak to the poor." But of all Belgium art tributes I think the finest is the charming miniature reproduction of Ruben's great masterpiece: "The Descent from the Cross," featured on the highest value of the Rubens' House Restoration issue of 1939. A striking stamp of large format and an exquisite example of stampic art. Rubens' House and family portraits are also featured in this series. The artist's self-portrait was used for the Antwerp Exhibition stamp of 1930. Memling's portrait appears on a later issue.

The early issues of France provide studies in the art of figure, heraldic, and arabesque work. The 1876 numeral type are fine examples of engraving on tints, then new to stamp production. Following issues are devoted to the decorative arts. Special portrait stamps have been devoted to Cezanne and Jacques Callot, eminent artists of the French school. Fragonard's "La Lettre" was used for the Postal Museum issue of 1939, and in the same year David's "Oath of the Tennis Court" was the motif for the French Revolution commemorative.

The Principality of Liechtenstein has favoured Art subjects for many of its stamps, and gems of stamp craft they are. Among others we have Raphael's "Portrait of a Man," Memling's "Virgin and Child," and a self-portrait of Rembrandt in plumed hat. Some of Da Vinci's later work

also appeared in this set for 1949-50. Roumania used an interesting series of Art subjects in 1938 for the centenary of Grigoresen, including a self-portrait and the artist's "Spring" and "Returning from Market."

The portrait bust on the first issue for Holland is quite after the Dutch school, and beautifully engraved. Futuristic art is depicted on later Dutch stamps, with some charming studies of youth. Franz Hal's delightful picture of a "Laughing Child" is reproduced in the Child Welfare issue of 1937. A special Dutch stamp, issued on behalf of the Rembrandt Society in 1930, portrays Rembrandt in later life on a background picture of the master's famous work "De Staalmeesters."

Pastels may be studied on some of the stamps of Luxemberg, and the nudes are artistically portrayed on several issues for Spain, Lithuania and Hungary. Spain devoted a special issue to the work of Goya, an artist foremost in many of the graphic arts. His famous nude subject, "La Maja," and several of his fantasy etchings were made the subjects of the 1930 centenary series. Velazquez is included in a set of portrait stamps issued in 1937.

From the U.S.A. we have several delightful art subjects. The special "Mother's Day" stamp of 1934 had for its subject Whistler's famous painting, "My Mother," and for the 1940 Pan-American stamp, Botticelli's "Three Graces" was tastefully reproduced in mauve. The "Famous Americans" series of the same year devoted a whole set to artists.

Thus it will be seen from the examples I have quoted—and there are many more—that Art as a theme offers plenty of attractive material for a "Subjects" collection.

Literature in all ages is another subject that may be fully traced through postage stamp designs. The lover of books and poetry will find plenty to appeal to him in this group. The limits of a 'Subjects' display is, of course, guided by the taste and enthusiasm of the collector, but I can well commend the Literature section as one of fascinating interest.

For an appropriate lead we might turn to a Bulgarian stamp of 1940, issued to commemorate the 500th anniversary of printing, featuring a portrait of Gutenberg, one of the early pioneers. Hungary also paid stampic tribute to Gutenberg

in a 1948 series. Early printing presses are shown on various issues for the United States, Mexico, Finland and Russia.

A stamp of Chile, issued in 1910, recalls for us the story of *Robinson Crusoe*. This stamp was specially surcharged for use in the island of Juan Fernandez, the reputed home of Alexander Selkirk, who was the prototype of Defoe's immortal work. The legend of *William Tell*, dear to all natives of Switzerland, is told on their stamps. Spain devoted a whole series in 1905 to Cervantes, the creator of *Don Quixote*, portraying the author and various scenes from his works. In a set of ten large stamps we are introduced to "Don Quixote setting out," "The Attack on the Windmill," "Sancho Panza tossed in a Blanket," "Adventures with the Lions," "The Enchanted Lady," and other famous scenes. A story section in itself. A later issue shows "Don Quixote on the Wooden Horse."

R. L. Stevenson is remembered on several issues of Western Samoa, one showing his home "Vailima," and another a delightful portrait stamp. Lord Byron was the subject of a centenary issue for Greece in 1924, including a portrait, and a fine pictorial stamp in large format showing Byron at Missolonghi. The United States contributes a fine series of portrait subjects in the "Famous Americans" set of 1940, featuring Fenimore Cooper, Washington Irving, Emerson, Mark Twain, Longfellow, and Walt Whitman amongst others. Ibsen is portrayed on a stamp of Norway, and Hans Andersen is recalled by Denmark, with a scene from one of his famous stories. A Russian group of portraits include Chekhov, Gorki, Pushkin, and Tolstoy.

French stamps excel in literary subjects, mostly of the portrait type, introducing us to Victor Hugo, Anatole France, Balzac, and Racine the dramatist. For the French writer Dumas, however, we have to turn to a stamp of Hayti. Germany pays tribute to Goethe, Schiller, and Kant. Italy gives stampic honour to Dante, Virgil, Horace, and Livy. Portugal issued a lengthy series to the memory of the poet Cameons, featuring the title-page of his famous poem "Lusiad," also his tomb and monument.

One of the most interesting of recent literary issues is that of Hungary in 1948, a really fine and colourful series. The set comprises ten portraits of great writers, with scenes from their works. They include Byron, Goethe, Gorki, Mark

Twain, Tolstoy, Victor Hugo, Voltaire and Shakespeare. Most "subjecteers," if I may coin a word, will want this latter stamp. It is the only one I know of featuring a definite portrait of Shakespeare. Part of the design also shows a scene from *Romeo and Juliet*, The nearest approach to Shakespeare on stamps is the Danish issue showing a view of Elsinore, the scene of *Hamlet*.

Literature is well illustrated on many more fine stamps, and as a "Subjects" group it is well worth diligent research. Most of the stamps I have quoted are easily obtainable and for the most part inexpensive.

CHAPTER XII

"SUBJECTS" (2)—MUSIC, SPORT, ZOOLOGY, ETC.

In the realm of Music there are many stamps that recall great composers and their work. The stamps of Austria and Germany figure largely in this group. To assist a fund for needy musicians, Austria issued a finely engraved portrait series in 1922, featuring Haydn, Mozart, Beethoven, Schubert, Bruckner, and Strauss. A later issue illustrated scenes from Wagner's famous story of the Nibelung Legends, a set of real artistic merit. The subjects displayed include "Siegfried and the Dragon," "Gunther's Voyage," "Hagen and the Danube Maidens," and "Dietrich's Fight with Hagen." Wagner, with Bach and Handel, and a fine portrait stamp of Mozart, are part of Germany's stampic contribution to Music.

Chopin is seen on a stamp of Poland, in which country we also find a portrait of the celebrated pianist, Paderewski. Four portraits of Grieg are the subject of the 1943 centenary issue for Norway. Czechoslovakia honours Dvorak and Smetana, and France pays tribute to Gounod, Berlioz, Debussy, and Rouget de Lisle, who composed the "Marseillaise." Russian issues include a centenary to Rimsky-Korsakov, and another to Tschaikovsky, with a portrait and excerpt from his Fourth Symphony. Italy features the celebrated Rossini, and two rather unusual types, featuring Stradivari, the famous creator of the "Strad" violins, and the fingering of Bellini at his piano. These two items are unique, and give quite a distinctive touch to this subject. Another special design is the music stamp of Brazil, issued in 1936 to mark the centenary of Gomes. Almost the entire stamp illustrates several bars of the composer's work, "Il Guarany."

A tribute to vocal music is paid by Belgium on the attractive Orval Abbey issue of 1941, and we are reminded of the famous carol "Silent Night, Holy Night," by an Austrian stamp of 1948. The popular music of Stephen Foster, and the rousing

marches of Sousa, are recalled by two portrait stamps issued by the United States.

Apart from individual musicians, stamps have often helped to raise funds in the interest of music orchestration. For the re-establishment of the Berlin Philharmonic Orchestra two stamps were issued by Germany in 1950, on the occasion of a special concert in Berlin, given by the Orchestra. The designs show a harp entwined with a laurel branch, and a copy of the famous picture, which is part of the Altar of Ghent, depicting a choir of singers. Roumania also issued an interesting series in 1946 in honour of the Bucharest Philharmonic Orchestra, with designs showing a musical score. Another was the Queen Elizabeth Musical Foundation, which benefited largely from the issue of two special stamps. Such items add interest to the theme of music.

Sport has long been a favourite subject for stamp designs. During recent years the subject has been fully used, and to-day there are few countries, especially in Europe, where sport has not been used, wholly or in part, as the motif for a special design. This section of "Thematics" offers plenty of scope to the sporting enthusiast.

For the forerunner of the Sports stamp, as we know it to-day, we have to turn to the first Olympic Games issue for Greece in 1896. Most of these stamps are still inexpensive and provide a fine heading to any "Sports" display. The series comprise twelve stamps featuring the early gladiators, a discus-thrower, chariot-driving, and a view of the stadium of Athens. The subject was repeated in 1906 with an even more representative set, featuring an athlete, a jumper, wrestlers, and ancient Greek runners. Allegorical references to the games include "Atlas and Hercules," the "God of the Games," and "Olympic Games Offering." Although these all deal with ancient sport, they were followed by others of more modern type.

Many countries took up the Olympic Games theme for their stamp designs, and for those collectors who may be interested, the following list will help:—Greece, 1896, 1906; Belgium, 1920; France, 1924; Uruguay, 1924; Holland, 1928; Cuba, 1930; Bulgaria, 1931; U.S.A., 1932; Colombia, 1935, 1937; Germany, 1935-6; Salvador, 1935; Dominican Republic, 1937; Nicaragua, 1937; Roumania, 1937; Jugo-

Slavia, 1938; Lithuania, 1938; Panama, 1938; Ecuador, 1939; Switzerland, 1947; Great Britain, 1948; Hungary, 1952; Austria, 1952; Saar, 1952; and Finland, 1952.

Race meetings, international contests and sports exhibitions, have all been made the subject of special designs. Bulgaria issued a sports set to mark the 9th Gymnastic Congress of Athletics, featuring weight-lifting, dumbbell exercise, horizontal bar, and pose dancing, and probably the only stamp to feature a chessman, shown on the Balkan Games issues for 1947. Lithuania made a basket ball contest the subject for a special issue, and boxing and sprinting are to be seen on stamps of the U.S.A. and Panama.

Scouts have had their own special stamps featuring swimming, running, football, and for the Federation of Sports Clubs, Roumania issued a series of stamps dealing with football, swimming, rowing and steeplechasing. Baseball and tennis figure on the stamps of U.S.A. and the Philippines.

Lovers of football will find plenty of stamps to illustrate their favourite sport. One that is sure to find favour is the special issue by France in 1938 to mark the World Football Cup event. This stamp vividly depicts the saving of a goal. For the international Final in 1934 Italy issued a set illustrating various points in the game. Strangely enough, though possibly because it is essentially British, there is no stamp I can recall featuring cricket. One wonders why Australia has not introduced a cricket design.

Many stamps give expression to religious subjects. St. Paul is seen on a fine stamp of Malta, and the Virgin Mary is featured on quite a number of stamps in a variety of conceptions. Views of Mount Ararat, with its associations of the Flood and the Ark, are depicted on the stamps of Armenia. The throne of Solomon is the subject for several of the stamps of Abyssinia. Many designs remind us of the lives of the Saints. Italy devoted a set in 1926 to St. Francis of Assisi, featuring the Church and Monastery of Assissi, and the death scene of the Saint. But one of the most appealing of all religious designs is, I think, that used for the 1923 issue of Italy, in large pictorial type, showing Christ preaching to the apostles. This was the first design in which Christ is directly represented on a stamp. For a Christmas commemoration

issue in 1942 Hungary used subjects representing the Nativity, and the Adoration of the Wise Men.

The Bible is featured on many stamps and several scenes of biblical history appear on the stamps of Syria and the Lebanon. St. Paul appears on stamps of Malta, though being high values, they are on the expensive side. The ancient religions of early civilization are featured in various designs for the Indian States, Peru, and Mexico. Early mythologies, too, are the subjects for many attractive designs. Various shapes and sizes are included in a long set issued by Monaco in 1950 to mark "Holy Year." Two of the values are triangular, one of which portrays Pope Pius XII. Those who may be cynical of the postal need of such long sets from small countries will not be greatly impressed, but all who like a pictorial and colourful display may be interested.

Another favourite and much represented subject for stamp designs is Zoology—or as often termed, the "Stamp Zoo." As a "Subjects" collection this may be split into sections, such as Birds, Beasts, Fishes, Insects, etc., for there are plenty of examples suitable for each group. The range of animals is inexhaustible, from the domestic cat or dog to an extinct species, the forerunner of the elephant of to-day. This latter subject is shown on a stamp of India issued to commemorate the centenary of the Geographical Survey of India, and is an interesting addition to "Thematics."

North Borneo contributes many fine animal subjects to the "Stamp Zoo." The animal kingdom has always been a favoured theme for the designs of this country's issues, the first of which appeared as far back as 1892, featuring the Malay stag, probably the first stamp to use a definite animal design. Later designs include the orang-outang, in various poses, the elephant, rhinoceros, and the little known proboscis monkey. Among many other animal stamps, Canada features the beaver, Australia the kangaroo, New Zealand the lion, and for the lower types of animal life we find a host of subjects from which to choose.

Then there are Birds—an interesting group for a stamp aviary. Bird life is delightfully portrayed on numerous stamps of all countries. Although some designs may feature the subject in the symbolic sense, there are many examples of a distinctive type, generally characteristic of the country of

origin. One of the earliest stamps to use a bird subject was the Swiss canton of Basle, featuring a dove in flight. This appeared in 1845, soon after stamps were introduced. Another early example is that for Western Australia in 1854, showing the famous Black Swan, both in design and watermark. This issue, by the way, created what is known as the "Inverted Swan," the rarest of all bird stamps.

When Guatemala adopted the native Quetzal as part of the country's national arms in 1879, the bird figures in all stamp designs. The plumage of the Quetzal is of lovely iridescent colouring, and the issues of this period, featuring the bird, are amongst the most colourful and finely engraved in this group. Other interesting examples are the Emu and Lyre bird seen on the 1888 issue of New South Wales. The later issues of Australia feature that curious bird the Kookaburra, or "Laughing Jackass," as it is sometimes called, from the nature of its cry. This bird is also the subject of the 1932 issue, though on a smaller scale.

North Borneo illustrates several curious birds, notably a species of the Hornbill, shown in the 1909 issue, which also includes the familiar Cockatoo and the Cassowary. A picturesque issue is that of 1894, depicting the Argus Pheasant, with feathers outspread after the manner of the peacock. The design is often wrongly referred to as that of a peacock. One of the few marine birds seen on stamps is the subject of a Gilbert and Ellice Island issue. Another is shown on the early issue of Cook Islands. Sea-gulls are seen on the stamps of St. Pierre and Miquelon, also Estonia.

Liberia gives special prominence to bird designs. The Great Egret and the uncommon Plantain Eater figure in the 1906 series, and the Crowned Eagle on a stamp of 1918. New Zealand also introduces several interesting bird types, including the curious Kiwi, the Pied Fantail, and the Tui.

A "Subjects" collection featuring Ships of all types is another group offering plenty of scope for display. The collector with a taste for this subject will find examples vary from a primitive galley to a modern battleship, or Atlantic liner. Warships as distinct from other sea-going craft, and designs of naval interest have been widely used. Malta's first fathing stamp, issued in 1901, gives a miniature view of an early Dreadnought in Valetta Harbour. On a later issue

for Gibraltar we see a modern cruiser, with a fine view of the "Rock" in the background. Papua provides one of the few stamps to show part of the deck of a British battleship. The subject is used for a 1934 commemorative and depicts a scene on the deck of H.M.S. "Nelson" during a parley with native chiefs at Port Moresby.

When Aden came under colonial administration in 1937, the first stamp issue did not go beyond the native Dhow for its design. Later, to mark the centenary of British Occupation, several designs were used, one of which recalls the capture of Aden by warships in 1839. Naval subjects are among the designs of the 1921 issue for Jamaica. One stamp shows a view of Port Royal, with ships at anchor, and another features the Admiral Rodney Memorial, with a ship and sea views as framework.

One of the best of modern warship designs appeared for France in 1939. The stamp shows a broadside view of the battleship "Clemenceau," named after the famous statesman, whose portrait is included. Incidentally, the design bears a minor error, which gives this stamp special interest to collectors. The spelling of the name shows an acute accent over the first 'e,' whereas no accent should have appeared. Another fine example of a warship design is shown on the 1927 issue for Greece, featuring the "Averoff." A vivid picture of a sea-fight during the battle of Navarino is the subject of a later centenary issue, with a portrait of Sir Edward Codrington who was in command during the engagement. It should be noted that there are two varieties of the portrait stamps. One is inscribed "Sir Codrington," the other "Sir Edward Codrington." There is a very small difference in their value to collectors.

New Zealand features a subject of naval history on the 1940 centenary issue, showing the British ship "Britomart" at anchor during the hoisting of the Union Jack at Akaroa in 1840. Two famous ships of the past are shown on the 1932 tercentenary issue for Antigua, though both are high values and now scarce. One features Nelson's "Victory," the other the flagship of Sir Thomas Warner. Modern gunboats may be seen on stamps of Paraguay, Liberia and Iran.

In this survey I have concentrated more on vessels and subjects of war, but there are many others illustrating exploration and discovery, such as the Columbus issue for the United States; the "Mayflower" of the Pilgrim Fathers; historic ships of Captain Cook, Cabot, and Vasco di Gama, to name but a few. The "Bounty" of mutiny fame, and the first steamship crossing the Atlantic, are other items that will add interest to a "Thematic" collection of ships.

Engineering and things mechanical, with kindred subjects, is another group well represented on stamps. Locomotives and trains of all types have been used on divers occasions. Bulgaria favours the subject, one issue showing King Boris on the footplate as engine-driver. Others feature a primitive engine, tractor and Red Cross train, and locomotives of modern types. A cow-catcher engine is shown on a Honduras stamp. A stamp of Peru features the first South American engine. Automobiles, motor-cycles and pedal cycles also figure in several designs. Germany illustrates the earliest types of motor cars, with portraits of the two pioneers, Daimler and Benz.

Great bridges form an attractive theme, like that over the Niagara Falls, on a United States stamp; the famous Sydney Harbour Bridge, featured by Australia during its opening in 1932; or the Rhodesian issue commemorating the feat of spanning the Zambesi. Russia devotes two sets to the Underground railway system of Moscow.

Living and extinct races of mankind is another widely used subject on stamps, especially throughout the many issues for the French Colonies. This is probably one of the cheapest of all "Subjects" collections to assemble, with perhaps "Kings and Queens" running a close second. Architecture and Famous Buildings; Churches and Cathedrals; Landscapes, Waterfalls and Rivers; Science and Invention; and many other "Thematics" I have not mentioned offer a rich field of stampic research. And so we might go on surveying the whole panorama of human history, and finding it more or less aptly recorded on our stamps.

THE "SUBJECTS" ("THEMATICS") OF STAMP COLLECTING

The following is an alphabetical list of some of the principal "Subjects" or "Thematics" represented in stamp designs, and

the countries issuing them. The list is intended only as a help and rough guide for beginners taking up this fascinating branch of the hobby, and is devoted mainly to those subjects which are well represented by the less expensive stamps.

AEROPLANES—Austria, Belgium, Brazil, Bulgaria, Canada, Finland, France, Germany, Holland, India, Latvia, Lithuania, Monaco, Roumania, Russia, Spain, Switzerland, U.S.A.

ANCIENT HISTORY—Cyprus, Egypt, Greece, Iceland, Italy, Mexico, Panama, Peru, Tunis.

ARCHITECTURE—Argentine, Belgium, Canada, China, France, Germany, Greece, Italy, Latvia, Monaco, Russia, Spain.

ARCHAEOLOGY—Bolivia, Canada, Crete, Cyprus, Egypt, Italy, Palestine, Turkey.

ART—Austria, Belgium, France, Germany, Holland, Lybia, Spain.

ASTRONOMY—Austria, Brazil, Denmark, Iceland, Italy, Mexico, Poland.

BRIDGES—Albania, Australia, Canada, Dominican Rep., Ethiopia, Jugoslavia, Lebanon, Mexico, Roumania, Salvador, Turkey.

CHARITY & RED CROSS—Austria, Belgium, Danzig, France, Germany, Holland, Hungary, Jamaica, Liechtenstein, Luxemburg, Norway, Roumania, Spain, Sweden, Switzerland.

CHILD WELFARE—Austria, Belgium, Bulgaria, Brazil, Czechoslovakia, Holland, Jamaica, Jugoslavia, Luxemburg, New Zealand, Switzerland.

CHURCHES & CATHEDRALS—Argentine, Austria, Belgium, Czechoslovakia, Denmark, France, Germany, Norway, Peru.

EMPIRE HISTORY—Antigua, Australia, Bahamas, Barbados, Bermuda, British Guiana, British Honduras, Canada, Cook Islands, Egypt, Falklands, Jamaica, Mauritius, Newfoundland, New Zealand, Papua, Pitcairn Is., South Africa.

ENGINEERING—Australia, Cameroons, Canada, Egypt, Eire, Eritrea, Panama, Salvador, Uruguay.

FLOWERS—Austria, Brazil, Hungary, Japan, Philippines, Switzerland, Timor.

HERALDRY—Bulgaria, Canada, France, Germany, Italy, Malta, Mauritius, Mexico, Norway, Paraguay, Sweden, Switzerland.

INDUSTRY—Albania, Argentine, Australia, Belgium, Bolivia, Brazil, British Honduras, Canada, Ceylon, Chile, Costa Rica, Ecuador, Egypt, Haiti, Hungary, Italy, Norway, Peru, Poland, Roumania, Russia, Saar, U.S.A.

LAKES AND RIVERS—Germany, Iraq, Jamaica, Norway, New Zealand, Turkey, U.S.A.

LITERATURE—Chile, Denmark, Ecuador, France, Germany, Greece, Hungary, Italy, Luxemburg, Norway, Panama, Poland, Russia, Samoa, Spain, Sweden, U.S.A.

MAPS—Argentine, Brazil, Canada, China, Colombia, Costa Rica, Cook Islands, Falklands, Fiji, France, Guatemala, Honduras, Liberia, Panama, Paraguay, Peru, Pitcairn Is., Saar, Salvador. Turkey, U.S.A.

MEDICINE & HEALTH—Belgium, Belgian Congo, Danzig, Denmark, Greece, Luxemburg, New Zealand, Norway, Portugal, U.S.A.

MONUMENTS—Barbados, Brazil, Denmark, France, Jamaica, Mexico, Nicaragua, Paraguay, Philippines, Poland, Rhodesia, Roumania, Russia, U.S.A.

MOUNTAINS—Armenia, Bolivia, Ecuador, France, Greece, Iceland, Japan, Liechtenstein, Mexico, New Zealand, Nicaragua, San Marino, Switzerland, U.S.A.

MUSIC—Austria, Bolivia, Brazil, Czechoslovakia, France, Germany, Italy, Liechtenstein, Norway, Poland, Russia, U.S.A.

MYTHOLOGY—Austria, Belgium, Eire, Germany, Greece, India, Italy, Japan, Mexico, Monaco, Peru, Poland, Portugal, Turkey.

RACES OF MANKIND—Belgian Congo, British Guiana, French Colonies, India, Liberia, Morocco, New Zealand. North Borneo, Papua, Raratonga.

RELIGION—Belgium, Czechoslovakia, Egypt, Greece, Hungary, Italy, Norway, Palestine, Portugal, Roumania, Sweden, Vatican City.

SCIENCE & INVENTION—Afghanistan, France, Guatemala, Hungary, Japan, Poland, U.S.A.

SHIPS—Aden, Antigua, Ascension, Barbados, Bermuda, British Guiana, Canada, Cook Islands, Finland, France, Gibraltar, Holland, Mexico, Monaco, Newfoundland, Norway, Persia, Spain, Turkey, U.S.A.

SPORTS—Belgium, Brazil, Bulgaria, Colombia, Cuba, Finland, France, Greece, Holland, Hungary, Japan, Mexico, Nicaragua, Panama, Philippines, Roumania, Salvador, U.S.A.

TRAINS & ENGINES—Austria, Belgium, Bulgaria, Costa Rica, Denmark, Ecuador, Egypt, France, Guatemala, Honduras, Japan, Nicaragua, Paraguay, Russia, San Marino.

ZOOLOGY—Angola, Argentine, Australia, Bahamas, Bolivia, Brazil, Burma, Colombia, Ecuador, Falklands, Guatemala, Liberia, New South Wales, New Zealand, North Borneo, Peru, U.S.A., Western Australia.

CHAPTER XIII

"FINDS"—FAMOUS COLLECTIONS

"FINDS" and the possibility of "something turning up" is one of the charms of the stamp hobby. Many famous "finds" of stamps are on record. Perhaps the most romantic of recent times is known as the "Mayfair Find." This was the discovery, in the attic of a Mayfair house, of many mint sheets of Ceylon stamps of the rare "classic" period. They were probably the outcome of some youthful collector's ardour for acquiring complete sheets as issued, at face value. For over sixty years they had been stowed away amongst old lumber and forgotten. When next they saw the light of day they had become rarities, and realized when sold, several thousands of pounds.

Another famous "find" was during the clearance of old papers from a Kentucky courthouse in 1895. A bundle of letters were discovered bearing unusual stamps, later identified as the extremely rare St. Louis "Postmaster" issue of U.S.A. known as the St. Louis "Bears." Over 100 copies were saved from destruction and their later value represented a small fortune. Another "find" of "Bears" was made in Philadelphia in 1912, when a firm's accumulation of old papers was sold for pulping. More than a hundred copies of the St. Louis "Bears" were found on old letters. Up to the time of these "finds" very few copies were known to collectors.

"Finds" are by no means things of the past, for there are many quite recent records. As late as 1947, a British find resulted from an old lady's gift of stamps to a young collector. The youth was not keen as they were not "ordinary" issues. But they proved to be copies of the very rare 10/- Inland Revenue stamps of King Edward's reign. They were a block of nine mint specimens and unique in that condition. Although somewhat creased, the piece later sold for over £3,000.

Some sensation was caused in 1935 by the discovery of a 2½d. value of the Silver Jubilee issue in a shade known as Prussian Blue instead of normal blue. The official explanation was that they were colour trials which had been issued to the public by mistake. Most of the stamps were soon bought up by speculators, and the fortunate owners found ready buyers at over £25 each. One envelope bearing the stamp reached £52 by auction. Copies are still unaccounted for, and may turn up at any time.

It may interest readers to know that there is in England a famous "Stamp Room" literally papered with thousands of stamps. It was created by Charles Whitfield King, the founder of the famous stamp firm of Whitfield King & Co., of Ipswich. The library of Morpeth House, Ipswich, which stands opposite the firm's present premises, has achieved world-wide fame as the only room in the world papered with unused stamps. For many years it has been the mecca of collectors from all countries. Apart from its curiosity value, it is a work of real beauty, containing 49,542 stamps, of total face value of over £750. The stamps are in all sizes and colours, presenting an example of mosaic work altogether unique of its kind. The work was carried out by a skilled decorator, engaged exclusively on his task for three months, working eleven hours a day. Most of the stamps are well-known reprints of early Europe, and although the "papering" was completed as far back as 1892, the stamps are still in a wondeful state of freshness and preservation. It is an achievement for which the firm should be justly proud.

In the early days of stamp collecting, when it was possible to reach some degree of completion, many collectors achieved fame with their collections. One of the pioneers of British collectors was Sir Daniel Cooper, a great student and lover of stamps. The London Philatelic Society—later the Royal Philatelic Society of London—was formed largely through his endeavours. His collection was later merged into that owned by Baron von Ferrary, the greatest collector of his time, whose albums contained practically every rarity of note, including the unique 1 cent British Guiana. Rarities were his monopoly, and money was no object where fine stamps were concerned. At his death in 1917 his collection realized nearly £500,000.

It is well known that King George V was a great lover of stamps and found in them one of the joys of his life. The Royal Collection, housed in several hundred volumes, is highly specialized, and includes most British rarities. The

late King always took a lively interest in philatelic affairs, and many stamp exhibitions and society displays were honoured by exhibits from the Royal albums.

The late King George VI was also a keen student of stamps, mainly in the issues of his own reign, and added many rare items to the Collection. Our present Queen Elizabeth, too, has devoted many hours to the Collection and will no doubt maintain the Royal interest in the hobby.

The late President Roosevelt was a great stamp lover and spent much time, in spite of public affairs, with his collection. Ex-King Carol of Roumania, and many other members of Royalty, past and present, have been drawn to the joys of stamp collecting.

Another great collection is that known as the Tapling Bequest, now housed in the British Museum. It was formed many years ago by T. K. Tapling, M.P., and bequeathed to the nation on his death in 1891. The display contains most of the world's 'classic' gems and is being supplemented from time to time with new rarities. The collection is always on view in the King's Library section of the Museum, and is a worthy and perpetual monument to a great collector, and to the study and hobby of stamps.

CHAPTER XIV

STAMP COLLECTOR'S DICTIONARY

ADHESIVE—A gummed stamp for affixing to a letter or postal packet.

AERO-PHILATELY—The collection and study of air stamps as a distinct group.

AIR STAMP—A stamp issued for use on air-mail matter.

ANILINE—A fugitive ink with a brilliant dye base that runs when wetted. Stamps printed in aniline inks usually show through to the back.

APPROVALS—Stamps submitted to collectors and others on sale or return. A recognized trade practice.

ARC ROULETTE—A method of perforation in which the cuts are curved instead of straight.

BARRED—Stamps cancelled with bars to destroy their postal validity. Usually applied to remainders.

BATONNE PAPER—A thin paper watermarked with parallel lines an equal distance apart.

BISECT—A stamp which has been cut in half and used for half value. Sometimes the halves are surcharged with a new value.

BLEUTÉ (Blued Paper)—Paper with a bluish tinge.

BLOCK—An unsevered piece of not less than four stamps in rectangle shape.

BOGUS—Stamps printed without any official authority, yet purporting to be postage stamps. There are also bogus postmarks, and perforations. Bogus stamps are distinct from so called forgeries.

BURELÉ—A network of lines, dots, or any pattern printed on the face or back of a stamp, usually as a security device.

CACHET—Mark impressed usually by hand-stamp on a cover or entire to denote some special event or occasion. Used mainly on First Day and Air covers.

CANCELLATION—A postmark or any mark applied to a stamp to render it void. Some stamps are known as "cancelled to order," and are surplus remainders of little value.

CANTONAL STAMP—Issued by the several cantons of Switzerland.

CATALOGUE VALUE—An index to market valuations of all stamps. Actually the leading dealers' price lists—Stanley Gibbons, Whitfield King (G.B.), Scott (America), Yvert (France), and others.

CENTRED—A stamp with even margins all round.
CHALKY PAPER—A security paper coated on the face side with a solution of chalk, giving a glossy surface.
CHANGELING—Generally a faded stamp through exposure to sunlight. Can also imply fraudulent exchanging through club sheets or approval selections.
CHECK LETTERS—A system of corner lettering found on early stamps of Gt. Britain.
CLEANED STAMP—Normally a stamp may be cleaned to restore it to its original brightness, but the term can imply fraudulent removal of postmark, etc.
COLOUR TRIALS—Proofs of stamps in colour for test and official selection.
COMMEMORATIVE—A special issue to mark some national event or anniversary.
COMPOUND PERFORATION—A difference of perforation on two sides of a stamp.
CONTROLS—Letters or numbers or both on the margins of sheets of stamps for official records.
CUT-OUT—Usually a stamp printed on postal stationery cut out and used as an ordinary adhesive.
DEMONETIZED—A stamp deprived of all postal use and value. All stamps of Gt. Britain up to and including the reign of King Edward VII have been demonetized.
DENOMINATION—The face value of a stamp.
DEPARTMENTALS—Stamps used solely for Government service.
DICKINSON PAPER—A special paper the texture of which holds long silken threads.
DIE—The original plate from which stamps are printed either direct or indirectly.
DIE-PROOF—A printed impression from a die.
EMBOSSED—A process of stamping or printing in high relief, either plain or coloured.
EMISSION—An issue of postage stamps.
ENTIRE—A complete envelope, postcard, or cover. Stamps described as " On entire " should be on the original cover.
ERROR—A stamp that bears some marked deviation from the normal, and issued in that condition by the post office.
ESSAY—A stamp or design proposed for postal use, but not adopted.
EXPERTIZED—A stamp, postmark, etc., certified by a recognized expert as genuine or otherwise.
FACE VALUE—The value of a stamp as printed in words or figures thereon, or its equivalent in currency.
FACSIMILE—An imitation of a stamp, and usually applied to stamps sold as such. Has some relation to forgery.

FAKE—A normal stamp altered in some fraudulent way to increase its value. Akin to forgery.
FISCAL (F.C.)—A stamp designed for revenue purposes as distinct from postal use. A penmarked postage stamp is regarded as a fiscal usually identified as " F.C."—*See* POSTAL FISCAL.
FORGERY—A counterfeit imitation of a stamp, overprint, or postmark, made to deceive both postal authorities and collectors.
GRANITE PAPER—Paper of coarse texture, with coloured fibres running through it.
GRILLE—A pattern of small dots or lines, usually in squares or rectangles, embossed on the back of a stamp.
GUIDE LINES—Marks used as guides in entering plates, or transfers, to ensure correct alignment. When not removed, they show up in printing, creating minor varieties.
HINGE—Shaped pieces of thin paper gummed on one side, used for mounting or hinging postage stamps to album pages. The best hinges should be peelable, leaving no trace on stamp or page. A ready folded hinge is now on the market.
IMPERFORATE (Imperf.)—A stamp lacking the usual perforation, as in most early issues.
IMPRINT—Stamp printer's name on the margin of a sheet, or beneath the design.
INVERTED—Description for any part of a stamp design printed upside down.
IVORY HEAD—A variety of Gt. Britain in which the back of the stamp shows the head almost white on a blued background.
JUBILEE LINE—The printer's rule or line around a pane of stamps. It first appeared on most sheets of Gt. Britain in the 1887 Jubilee year—hence its name.
KEY PLATE—The plate bearing the fixed design for a series or group of stamps, but without value, country, etc.
KING'S HEAD—Term mainly applied to all stamps of the Georgian reign.
LAID PAPER—Shows a series of watermarked lines, close together. This paper is frequently used for stamp printing.
LINE-ENGRAVED—Design engraved with incised lines on steel. The process used for many early stamps.
LITHOGRAPHED—Plain surface printing from designs drawn on stone.
LOCALS—Stamps issued to prepay postage within one town or locality, usually of a private character.
MILLIMETRES (MM.)—The international standard of measurement for stamps, surcharges, and perforations.
MINT—A perfect stamp, with full gum, as issued by the Post Office.
MIXED PERFORATIONS—Usually defective perforations pasted over by paper strip and re-perforated.

NEW ISSUE SERVICE—The marketing of new stamps as issued, and sold on a subscription basis, or at a fixed rate over face value.

OBLITERATION—A mark of cancellation, or to render illegible any part of a stamp's design.

OBSOLETE—A stamp that has been abolished, or is no longer in use.

OFFICIAL—A stamp intended only for Government or official use.

ORIGINAL—A genuine stamp as first issued, and distinct from a Re-issue or Re-print.

ORIGINAL GUM (O.G.)—A stamp with full gum as issued. The use of proper hinges will keep original gum intact.

OVERPRINT—A printed addition to the normal design, as distinct from a surcharge.

PAIR—Two unsevered stamps, either horizontal or vertical.

PAQUEBOT—Meaning Packet-boat. Letters collected at sea usually bear this postmark by international agreement.

PELURE PAPER—A very thin but hard crisp paper of transparent texture.

PEN-CANCELLED—A pen or pencil cancellation. Such stamps are fiscals, and in most cases valueless.

PERFORATION—Most stamps are now separated by means of machine-punched holes. (PIN-perf is a series of very small holes.)

PERFORATION GAUGE—A scale of graduated dots and lines by which perforations are measured.

PHILATELY—Name given to the collection and study of stamps.

PHILATELIST—A stamp collector.

PLATE—The printing block, die, or stone from which a stamp is produced.

PLATE NUMBER—The serial number of plate manufacture. Some are found on sheet margins, others on each stamp, as on the 1858–80 stamps of Gt. Britain.

PLATING—The reconstruction of a sheet of stamps, placing each in their correct position. A favourite study of Gt. Britain specialists.

"POACHED EGG STAMPS"—Name given to dummy stamps used to test stamp machines. No postal validity.

POSTAGE DUES—Extra stamps affixed to underpaid letters and packages.

POSTAL FISCAL—A fiscal stamp used postally, and collectable as such. (*See* FISCAL.)

POSTMARK—The official method of defacing a stamp and rendering it of no further postal service. Postmark collecting is now an important section of Philately.

PRE-CANCELS—Machine-printed cancellations applied to stamps before they are affixed to letters. Generally used by large firms in U.S.A. and Canada.

PROOF—A trial impression of a stamp before actual printing from a die, plate, or stone.

PROVISIONALS—Stamps issued for temporary use when the supply of a certain value has been exhausted.

"QUEEN'S HEADS"—Term applied to most British and Colonial issues of the Victorian reign.

QUADRILLE—A network of crossed lines forming small squares, used as watermarks or stamp-album ruling to facilitate neat arrangement.

QUARTZ LAMP—An electric lamp generating violet rays and much used for expert examination of stamps.

RE-ENTRY—Duplication of part of a stamp design.

RE-ISSUE—A new printing of an old issue normally obsolete. Sometimes implies a further printing of a new issue.

REMAINDERS—Stocks left on hand when an issue or a particular stamp ceases to be in use.

REPRINT—A stamp reprinted after it has been discontinued for postal purposes.

RETOUCH—Used to denote any minor alteration in the design of a stamp.

ROULETTE—An early method of dividing stamps by means of small slits cut in the paper.

SE TENANT—Usually describes two varieties in an unseparated pair.

SLOGAN-POSTMARK—A cancellation generally used for publicity or propaganda.

SPECIALISM—A limited field of stamp collecting.

SPECIMENS—Stamps mainly used by postal officials as examples of new issues. Often reach the market as remainders.

SPECULATIVE ISSUES—Stamps with no adequate postal need, and mainly made for collectors.

STRIP—Three or more unsevered stamps in horizontal or vertical row.

SURCHARGE—An additional charge overprinted upon an ordinary stamp, and in most cases, brought into use when the supply of the normal stamps run out.

TÊTE-BÊCHE—A pair of stamps inverted in relation to each other.

THEMATIC COLLECTION—A modern form of stamp collecting in which the subject of the design is given priority.

THINNED—Stamps carelessly stripped of hinges or back paper and thinned in the process.

TONED—Paper or gum showing a slight colour tinge.

TYPE—A representative issue of group or issues as distinct from particular varieties.

UNIVERSAL POSTAL UNION (U.P.U.)—Founded in 1874, and now regulates postal administration throughout the world.

UNUSED—A stamp that has not passed through post. Not necessarily a mint stamp.

USED—Normally applied to a stamp that bears some sort of cancellation.

USED ABROAD—Stamps used and postmarked in places other than their country of origin.

VARIETY—Usually implies a stamp that shows some variation from the normal features, either in design, paper, perforation or watermark.

WAR STAMPS—Special issues with appropriate overprint, to provide funds for war measures.

WATERMARK—A design or lettering worked in the stamp paper usually as a safeguard against forgery.

WATERMARK DETECTOR—A black slab or tray which, with the aid of benzine, is used for identifying watermarks. A modern and more scientific method is now on the market known as the "PHILATECTOR.")

WHITEBACKS—Surface-coloured or "enamelled" face paper, leaving the back white. Many British Colonial stamps printed on this paper are known as "white backs."

WOODBLOCK—Original dies engraved in relief on wood. (Stamps so produced are rare.)

WOVE PAPER—Has a plain and even texture. In general use for stamps.

WRITING-UP—The descriptive notes and general details of a page or collection of stamps.

ZIG-ZAG ROULETTE—A perforation in which the lines are cut zig-zag, as a saw-edge. (Also known as "piercé en arc.")

FACE VALUE AT A GLANCE

A knowledge of currencies is helpful at all stages of collecting. The following list, by no means complete, is intended as a guide to the principal currencies to be found on stamps, and their values. Due to present day fluctuations, the exchange values should be taken as approximate.

Country	*Currency*	*Value*
Abyssinia	Taler—16 guerche	—
Afghanistan	Afghani—100 pools	0 0 5
Austria	Schilling—100 groschen	0 0 3
Barbados	Dollar—100 cents	0 4 2
Belgium	Franc—100 centimes	0 0 2
Bolivia	Boliviano—100 centavos	0 0 1½
Brazil	Milreis—100 reis	0 0 4½
British Guiana	Dollar—100 cents	0 4 2
Bulgaria	Leva—100 stotinki	—
Burma	Rupee—16 annas	0 1 6
Canada	Dollar—100 cents	0 6 8
Ceylon	Rupee—100 cents	0 1 6
Chile	Peso—100 centavos	0 0 1½
Colombia	Peso—100 centavos	0 2 10
Costa Rica	Colon—100 centavos	0 1 4
Cuba	Peso—100 centavos	0 7 1
Cyprus	Piastre—40 paras	0 0 1½
Denmark	Krone—100 ore	0 1 0
Ecuador	Sucre—100 centavos	0 0 6
Egypt	Piastre—40 paras	0 0 2½
Finland	Mark—100 penni	—
France	Franc—100 centimes	0 0 0
Germany	Mark—100 pfennig	0 1 8
Greece	Drachma—100 lepta	—
Guatemala	Quetzal—100 centavos	0 7 1½
Haiti	Piastre—1 Gourde	0 1 5
Hawaii	Dollar—100 cents	—
Holland	Gulden—100 cents	0 1 10½
Hong Kong	Dollar—100 cents	0 1 3
Hungary	Forint—100 filler	0 0 7½
Iceland	Krona—100 aur	0 0 5
India	Rupee—16 annas	0 1 6

Italy	Lira—100 centesimi		—		
Iran (Persia)	Rial—100 dinars	0	0	2½	
Iraq	Dinar—1000 fils	1	0	0	
Israel	Pound—100 prutar	1	0	0	
Japan	Yen—100 sen		—		
Jugoslavia	Dinar—100 paras	0	0	2	
Liberia	Dollar—100 cents	0	7	2	
Liechtenstein	Franc—100 rappen	0	1	7½	
Lithuania	Litas—100 centu		—		
Luxemburg	Franc—100 centimes	0	0	1½	
Malaya	Dollar—100 cents	0	2	4	
Mauritius	Rupee—100 cents	0	1	6	
Mexico	Peso—100 centavos	0	0	10	
Newfoundland	Dollar—100 cents		—		
Nicaragua	Peso—100 centavos	0	1	4	
North Borneo	Dollar—100 cents	0	2	4	
Norway	Krone—100 ore	0	1	0	
Pakistan	Rupee—16 annas	0	2	2	
Palestine	Piastre—10 milliemas		—		
Paraguay	Guarani—100 centimos	0	1	2	
Peru	Sol—100 centavos	0	0	6½	
Philippines	Peso—100 centavos	0	3	7	
Poland	Zloty—100 groszy		—		
Portugal	Escuda—100 centavos	0	0	3	
Roumania	Leu—100 bani		—		
Russia	Rouble—100 kopecks		—		
Sarawak	Dollar—100 cents	0	2	4	
Seychelles	Rupee—100 cents	0	1	6	
Siam (Thailand)	Tical—64 atts		—		
Spain	Peseta—100 centimos	0	0	7½	
Sweden	Krona—100 ore	0	1	4½	
Switzerland	Franc—100 centimes	0	1	8	
Transjordan	Piastre—10 milliemes	0	0	2½	
Turkey	Piastre (Kuras)—40 paras		—		
United States	Dollar—100 cents	0	7	1½	
Uruguay	Peso—100 centesimos	0	3	0	
Venezuela	Bolivar—100 centimos	0	2	1½	
Zanzibar	Rupee—16 annas	0	1	6	

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BOAT BUILDING
BOOKBINDING
BOOT AND SHOE REPAIRING
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BUILT-IN FURNITURE
BULB GROWING
BUYING A HOUSE
CACTI AND SUCCULENTS
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CARDBOARD MODELCRAFT
CARD CONJURING
CARNATIONS
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CRAFTS FOR GIRLS
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HOME GARDEN
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SWEET PEA GROWING
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WOOD TOY MAKING (BOOK II)
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